DOCUMENT RESUME

ED 336 291 SO 021 226

AUTHOR	Brooks, Cathy, Ed.
TITLE	National Art Education Association Convention Caucus Program Papers (Chicago, Illinois, April 1981).
INSTITUTION	James Madison Univ., Harrisonburg, VA. School of Fine Arts and Communication.
PUB DATE	82
NOTE	84p.; For other bulletins, see SO 021 227-230.
AVAILABLE FROM	James Madison University, Art Department, Harrisonburg, VA 22807 ($4.00).
PUB TYPE	Collected Works - Serials (022) -- Speeches/Conference Papers (150)
JOURNAL CIT	The Bulletin of the Caucus on Social Theory and Art Education; n2 1982
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Art Education; Critical Theory; Elementary Secondary Education; Social Influences; Social Problems; *Social Theories
IDENTIFIERS	Jung (Carl G)

ABSTRACT

The "Bulletin of the Caucus on Social Theory and Art Education" is an annual publication, with each issue devoted to a unified theme. This issue features 12 papers from the National Art Education Association Convention Caucus: "Participant Observer as Critic" (Robin R. Alexander); "Why Art Education Lacks Social Relevance: A Contextual Analysis" (Robert Bersson); "The Image-Making Picture Art Process--Exploring the Social Dimension" (Bruce Breland); "The Getting of Taste: A Child's Apprenticeship" (Cathy Brooks); "Design: A Critique of Metaphor" (Nancy R. Johnson); "Futures Research Methodologies: Report of an Exploration of a Delphi Study" (Judith A. Kula); "Beyond Individualism in the Arts" (Peter London); "Carl Jung: A Formalist Critique" (Harold J. McWhinnie); "A Socially Relevant Art Education" (Lanny Milbrandt); "Conceptual Art and the Continuing Quest for a New Social Context" (Robert Morgan); "Recognizing Social Issues in the Art Curriculum" (Daniel Nadaner); and "Towards a Model for Considering the Social Functions of Art" (Ronald W. Neperud). (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 202 291

THE BULLETIN OF THE CAUCUS ON SOCIAL THEORY AND ART EDUCATION

NUMBER 2

Papers from
the Caucus Program
NAEA Convention
Chicago, April 1981

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

HELEN J. MUTH

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

SO 021 224

BEST COPY AVAILABLE

THE BULLETIN OF THE CAUCUS ON SOCIAL THEORY AND ART EDUCATION

NUMBER 2

Edited by Cathy Brooks

THE BULLETIN OF THE CAUCUS ON SOCIAL THEORY AND ART EDUCATION is published annually by its members. The price of BULLETIN Number 2 is $4.00. Send requests for copies, with a check made payable to The Caucus on Social Theory and Art Education, to:

Robert Bersson
Art Department
James Madison University
Harrisonburg, Virgina 22807

Editor's address:

Cathy Brooks
121 Art and Design Building
4th St. and Peabody Drive
University of Illinois
Champaign, Illinois 61820

© 1982 by The Caucus on Social Theory and Art Education

PREFACE

Art education that is socially relevant and responsible is the shared goal that brought a group attending the 1979 National Art Education Association Convention to form the Caucus on Social Theory and Art Education. Since then the Caucus has expanded both its membership and its endeavors to focus the art education profession on the importance of critical socio-cultural understanding. This issue of the BULLETIN, our second, reflects the progress we have made. Twice the size of the inaugural issue, this BULLETIN includes twelve of the many papers on the Caucus Program at the 1981 NAEA Convention. The ideas and issues presented here indicate the range of concerns and approaches to understanding that characterize Caucus members. It is the goal of the BULLETIN to establish communication, to promote critical dialogue, and to increas concern for socially relevant art education.

Publication support for this issue has been provided by James Madison University's School of Fine Arts and Communication, Donald L. McConkey, Dean. Our thanks to Douglas B. Hutton, JMU Publications Office, for technical assistance. Additional assistance was provided by the School of Art and Design, University of Illinois at Urbana-Champaign.

Cathy Brooks
Editor
University of Illinois

CONTENTS

PARTICIPANT OBSERVER AS CRITIC..... 1
Robin R. Alexander

WHY ART EDUCATION LACKS SOCIAL RELEVANCE: A CONTEXTUAL ANALYSIS..... 5
Robert Bersson

THE IMAGE-MAKING PICTURE ART PROCESS--EXPLORING THE SOCIAL DIMENSION..... 8
Bruce Breland

THE GETTING OF TASTE: A CHILD'S APPRENTICESHIP..... 10
Cathy Brooks

DESIGN: A CRITIQUE OF A METAPHOR..... 14
Nancy R. Johnson

FUTURES RESEARCH METHODOLOGIES: REPORT OF AN EXPLORATION OF A DELPHI STUDY 33
Judith A. Kula

BEYOND INDIVIDUALISM IN THE ARTS..... 36
Peter London

CARL JUNG: A FORMALIST CRITIQUE..... 45
Harold J. McWhinnie

A SOCIALLY RELEVANT ART EDUCATION..... 56
Lanny Milbrandt

CONCEPTUAL ART AND THE CONTINUING QUEST FOR A NEW SOCIAL CONTEXT..... 61
Robert Morgan

RECOGNIZING SOCIAL ISSUES IN THE ART CURRICULUM..... 72
Daniel Nadaner

TOWARDS A MODEL FOR CONSIDERING THE SOCIAL FUNCTIONS OF ART..... 76
Ronald W. Neperud

Summary of

PARTICIPANT OBSERVER AS CRITIC

Robin R. Alexander

Kanes Independent School District

Participant observation is a term used to denote a group of research techniques which anthropologists, sociologists, other social scientists, and, in this case, critics, use to collect data in natural settings. By critics, I mean educational critics who utilize the paradigm of aesthetic criticism in their evaluation of educational situations (Eisner, 1979; Alexander, 1980). From the several appropriate techniques for gathering data for educational evaluations, many educational critics choose participant observation techniques. This paper centers on 1) the similarities and differences between critics' and other researchers' use of participant observation techniques and 2) the differences between their research products.

Participant observation techniques are observing, participating, interviewing, and analyzing artifacts. Informants who tell more than they were asked and respondents who answer only the questions on a questionnaire are both helpful (Pelto & Pelto, 1978; McCall & Simmons, 1969; Douglas, 1976; Spradley, 1979, 1980). Different roles are adopted by the researcher in each educational situation. Participant observers seeks structures and regularities which they attempt to validate through experience in the situation and through confirmation or disconfirmation by fellow participants through interviews and informal chats.

Participant observers often derive the categories for observation from meanings and categories provided by participants in the situation (known as emic); others bring categories in from outside (known as etic). Wax (1971) and Alexander (Note 1) suggest that a stance between the emic and etic is possible where the outsider grasps the logic of insider's configurations although the insider may not realize their existence.

Although the critic, the anthropologist, and the sociologist use participant observation techniques in much the same way, there are a number of differences in the final product and the way the total research effort is conceived. The first difference is in the foci of their research. Anthropologists focus these techniques on cultures, sociologists focus on societies, and critics focus on educational situations which need to be evaluated or assessed. Unless hired specifically by contract for an evaluation project, anthropologists and sociologists do not evaluate. The critic's goal is a coherent evaluation of a situation which draws on both the logic of the insider's configurations and the outsider's background.

The second major difference between the critics on the one hand and the anthropologists or sociologists on the other is a philosophical one--

they use different models. The critic uses aesthetic criticism from the artistic paradigm as a model; the anthropologist uses either the scientific model based on physics or the naturalistic model based on investigative journalism (Guba, 1978; Eisner, 1981; and Alexander, 1981). The most widely used model of aesthetic criticism includes description, interpretation, evaluation or assessment, and sometimes prescription.

A third difference is that the educational critic often attends to the qualities in the classroom which often correspond to elements and principles of art, e.g., line (as in "line of thought"), shape, rhythm, balance, or repetition, etc. Classroom events and structures are then analyzed much like works of art.

A fourth difference lies in how the individual critic conceives of the writing task. The language of criticism must, according to Sherman (Note 2) and Eisner (Note 3) convey the emotional qualities of the situation. The affective qualities of classroom life are communicated well through educational criticism. Unlike other researchers, educational critics consciously aim to construct forms which communicate affective information.

Alexander (Note 1) argues that artistic language--language which uses colorful nouns, verbs, adjectives, and adverbs, and which attempts by its structure to convey meaning as does poetry--is well suited for use in educational criticism. Artistic language, particularly metaphoric language, conveys most strongly the emotional qualities which color an educational situation such as a classroom. In the descriptive passages, the metaphoric mode is utilized to portray the situation and to evoke the qualities that made that situation unique. It is in this stage and the evaluation phase educational criticism most differs from those parts of anthropology and sociology which use participant observation techniques.

Thus, the educational criticism draws on participant observation techniques for data gathering in the field--in an elementary or secondary classroom, and art classroom, or perhaps a museum. The critic analyzes the data. The data is then presented using the model of aesthetic criticism--description, interpretation, evaluation and, sometimes, prescription. The critic attempts to construct a form that communicates the qualitative, affective, and cognitive meanings of the situation. The result is an understanding of the situation which is as in depth and comprehensive as the best criticism of film, television, literature, or visual art.

Reference Notes

1. Alexander, R. R. Emics, etics, and grounded metaphor in educational criticism. Manuscript submitted for publication, 1981.

2. Sherman, A. The influence of aesthetic theory on educational criticism. Paper presented at the meeting of the American Educational Research Association, Los Angeles, April 1981.

3. Eisner, E. W. The perceptive eye: toward the reformation of educational evaluation. Invited paper presented at the meeting of the American Educational Research Association, Washington, D. C., March 1975.

References

Alexander, R. R. The evaluation of naturalistic, contextualist, constructivist, qualitative inquiry in art education, Review of Research in Visual Arts Education, #13, Winter, 1981, 34-43.

Alexander, R. R. 'Mr. Jewel as a model'--An educational criticism of a high school art history class. Studies in Art Education, 1980, 21(3), 20-30.

Douglas, J. D. Investigative social research. Beverly Hills: Sage Publications, 1976.

Eisner, E. W. The educational imagination: On the design and evaluation of school programs. New York: MacMillan, 1979.

Eisner, E. W. On the differences between the scientific and artistic approaches to qualitative research. Review of Research in Visual Arts Education, #13, Winter, 1981, 1-8.

Guba, E. G. Toward a methodology of naturalistic inquiry in educational evaluation. Los Angeles, CA: Center for the Study of Evaluation, 1978.

McCall, G. J. & Simmons, J. L. (eds.). Issues in participant observation. Reading, MA: Addison-Wesley, 1969.

Pelto, P. J. & Pelto, G. H. Anthropological research: The structure of inquiry (2nd ed.). Cambridge University Press, 1978.

Spradley, J. P. The ethnographic interview. New York: Holt, Rinehart, and Winston, 1979.

Spradley, J. P. Participant observation. New York: Holt, Rinehart and Winston, 1980.

Summary of

WHY ART EDUCATION LACKS SOCIAL RELEVANCE: A CONTEXTUAL ANALYSIS

Robert Bersson

James Madison University

Contemporary art education is individual -- focused (i.e. self-centered) to the almost complete exclusion of larger social concerns. This is true whether the art education is child-centered, discipline-centered, Rockefeller (Coming to Our Senses) - centered, or competency-based. The primary concern, notwithstanding differences, is on individual artistic productivity and, to a lesser degree, on personal aesthetic response. The enormous untapped potential of art education - and ninety-nine percent of us will be viewers and consumers, not artists - is in the social dimension. Critical understanding of the dominant visual culture--often dehumanizing in its effect, multicultural understanding through art, and the democratization of our visual culture (i.e. culture of, by, and for all of the people) are major social goals largely ignored by art educators.

This presentation takes a critical look at contemporary American society, our particular social context, in order to help us understand why our culture, art, and art education are the way they are. By so doing, I hope to reveal alternatives to the deeply engrained definitions of art and art education which we have all inherited, put into practice, and all too rarely questioned. Analyzing the major components of our society - capitalism, democracy, and technocracy - leads to an understanding of why art education is so: individual-centered; upper class "high art" in its content and concerns; asocial or antisocial in its avoidance of contact with the larger visual culture which shapes the form and content of our daily lives.

Capitalism, our economic system, has had the most decisive influence on our culture, art, and art education. Its deepest values and inevitable socio-economic class divisions define art and art education from head to toe. Capitalism's encompassing values and goals of private property, private profit, individual freedom and competition, and dynamic production of ever-changing, new, and unique commercial products promote extreme forms of self-centeredness, self-seeking, and atomistic individualism. Self-realization is ever at the height of our concerns while social realization is barely in the ballpark. A balance is clearly needed. That the fine artist and work of fine art are most highly esteemed when most individualistic, unique, and original comes as no surprise. That privacy and subjectivity command a near monopoly on artistic creativity and aesthetic response in art education programs is likewise understandable.

Capitalism also creates inevitable socio-economic class divisions through an unequal distribution of wealth and power. Specific upper class groups, because of their wealth and power, gain the capability of supporting, defining, and advancing the arts and consequently, art education according to their class-based values and preferences. Inasmuch, we have a self-centered art education whose content revolves around the male-dominated, upper class European-American fine arts tradition. Wealthy and powerful museum trustees and boards of directors, art collectors, gallery directors,

art magazine publishers, and their cultural allies among largely middle class art critics, curators, aestheticians, and artists participate (the latter for their commercial or critical success) in this tradition. Art educators, following the major trends of the art world, all too often serve as unquestioning intermediaries between the world of high art and "the people." That the upper class, high art tradition dominates the thinking of some of our most influential art educators can be seen in Eisner's discipline-centered text, Educating Artistic Vision (1972), in which not a single work by a woman or American ethnic artist, folk or craft artist, graphic or industrial designer, film or video artist is included. Three architectural reproductions, solitary examples of applied art, are included but they are examined solely for their visual qualities, with no mention of their socio-cultural significance. Clearly, upper class preference does not value or concern itself with extra-aesthetic considerations or the broad range of visual culture that strongly affects and/or grows from the lives of the larger multi-ethnic, multi-class public which we art educators serve.

Although our political system, democracy, can be seen to further promote individualism in an already highly individualistic, class-divided society, democracy also represents the potential corrective to the cultural abuses previously mentioned. In its declared tolerance of and respect for cultural differences, in its promise of equality of opportunity and popular governance "of, by, and, for (all) the people," the principles of democracy stand as the essential potential force for the democratization of society and culture.

Conversely, technocracy--the exceedingly rational, bureaucractic way in which nearly every aspect of our non-leisure time is organized--is most often experienced as anti-individualistic and, at its extreme, dehumanizing and alienating. In the context of technocracy, art experience -- creative and appreciative -- becomes an island of humanizing, individuated experience in an increasingly impersonal, mechanical, and standardized life-world. In the flight from technocracy and the abuses of capitalism, art becomes for the artist and much of his/her public a much needed personal transcendant experience and, as Dadaist Richard Huelsenbeck put it, an individualist "safety valve."

Our social context -- complex, contradictory, and massive in its influence -- has caused art and art education to be self-centered and upper class-based to the point of social irrelevance. Critical contextual analysis makes us aware, in spite of pervasive cultural conditioning to the contrary, that art education can be more socially relevant and culturally democractic than it currently is. The last decade in art education has seen substantial development in the area of social relevance and cultural democracy; this without excluding personal fulfillment as a primary goal. Witness Feldman's Becoming Human through Art (1970), Lanier's writings, McFee's Art, Culture, and Environment/A Catalyst for Teaching (1977), Grigsby's Art and Ethnics/Backgrounds for Teaching Youth in a Pluralistic Society (1977), and Chapman's Approaches to Art in Education (1978) and you know that a socially progressive direction is being charted. Witness the development through the 1970's of the Women's Caucus, Committee on Minority Concerns, United States Society for Education through Art, Caucus on Social Theory and Art Education, Environmental Design Educational

Network (EDEN), and Rural Art Educators special interest groups and one can begin to believe that this socially progressive direction might evolve into a full-scale movement in art education in the 1980's.

Summary of

THE IMAGE-MAKING PICTURE ART PROCESS --

EXPLORING THE SOCIAL DIMENSION

(an art event)

Bruce Breland

Carnegie-Mellon University

> While such activity is, can, and does remain art for many, other artists feel impelled to investigate looser modes and media, such as laser beam photography, video and film, behaviorial phenomenology, the dance, storywriting and telling. (Pincus-Witten, 1973)

The basic assumption is that every artist works in the present. The objects (Art) that he produces are lessons about the environment which he wears like a mask. The artist through his mask, his art, his idiosyncratic set of goggles, is very much a part of the present. The artifact (Art) which the artist produces describes his world and, as a consequence, anticipates the future. Most artists are unaware of the critical role they play (few would admit to a status that resembles that of a social navigator). They, like most of us, do not think of the objects (art) they produce as new information which has little or no prior existence. They (the artists) are busy making their art, stirring up our perception with their products, and all the while are equally amazed when controversy occurs as the result of a new interest, a new concept, a new application, or a new technology. They are social navigators simply because they are in a better position to anticipate change because they are working in the present -- that is what all artists do. The non-artists will have difficulty with this idea because those persons are not involved in the present, and have difficulty with any kind of new information. Coping with new information is an unsettling experience because it never fits easily into old categories.

One way of dealing with the problem, then, is to involve everyone in the art-making process. Not the old art process, but the new art process of the present. This proposal attempts precisely that kind of experience. It is an art event which fits no previously well-defined category. At the same time it places each participant clearly in an environment traditionally oriented to artist-to-artifact space, that is, the picture plane. Most of the participants will sense this and rest comfortably with a procedure which is going to produce a picture, even a portrait of the group interacting as "artists".

Procedures

The event requires a minimum of twenty participants and must be an even number, 20, 22, 24 maximum. The participants are gathered in a room with two SX-70 Polaroid Instant Film Cameras. Each participant will be assigned a number by a random method of selection that determines the order

of interaction. Instructions will read as follows: Each participant will photograph another participant (only one). Your number is the order of procedure: #1 photographs #2, #2 photographs #1, etc... Your number also determines the distance, subject to camera: #1 = 1 foot, #2 = 2 feet, #3 = 3 feet, and so forth. This automatically eliminates any necessity for traditional picture-making value concepts; figure-ground arrangements, value, saturation, illusory space, etc. In other words, old information is not our concern. As the process continues, the image system takes over: #1 takes the photo of #2, #2 takes the photo of #1, and each passes the camera leap-frog fashion #1 to #3, and #2 to #4, and #3 to #5, #4 to #6 until all twenty participants have taken each other's photograph.

While this happens, a third person, the presentor as group leader, will also document each encounter with a photograph. This purpose is to provide external documentation as a kind of third eye - a profile of objectivity. We conclude the art event by arranging the photographs in sequential order on a grid-like pattern upon the wall: twenty participants = 20 prints + 20 external images each quite different as to configuration.

Question: What do we look like as a group? What does the "portrait" tell us about ourselves or, better still, what has the process (Art) which produced the image contributed to our understanding of the present? Spirited discussion is anticipated, and the lesson will be displayed as new information about the PRESENT/FUTURE to be shared with the whole conference.

References

Pincus-Witten, R. Theatre of the conceptual-autobiography and myth. Art Forum, October 1973, 12(2), 40-46.

A Summary of

THE GETTING OF TASTE: A CHILD'S APPRENTICESHIP

Cathy Brooks

University of Illinois at Urbana-Champaign

Childhood art experience relfects an apprenticeship to the taste systems which a child's family and the public school subscribe to. This paper sketches my own taste experiences as a school child advancing from age six to eleven. Taste is used here to mean a person's ability to discern among alternatives (Randel, 1978, p. 12). Taste judgments rely on not only aesthetic criteria but also status and economic criteria that are part of the social context in which one makes choices in objects and images. Understanding this childhood apprenticeship reveals some of the factors influencing participation in art activity and aesthetic choice. I will outline a range of insights gained in a year-long study of a collection of childhood artifacts that were made at home and in school (some 400 in all, retrieved from storage in my parents' attic). The study proceeded within the method of phenomenological description and the structure of hermeneutic theory (Brooks, 1980). Although they will not be detailed here, several consistencies, relationships and meanings that shaped the event of childhood art experience were identified, among them the implicit taste systems that underly family and teacher choices and judgments.

The setting of the apprenticeship

I grew up in the 1950's and 1960's in one of the steel towns that line the Ohio River as it flows north and west from Pittsburgh, Pennsylvania. Like the other families in the neighborhood, ours was upwardly-mobile, middle class. Family heads were likely to be teachers, insurance salesmen, small businessmen, and middle-echelon managers from the steel companies. Many of the men and women were the children of European immigrants who had come to the area a generation earlier, to be laborers in the steel mills.

Learning taste at home

The majority of objects and images available for discernment were those of consumer goods and popular culture, found in TV programs and commercials, department store merchandise and window displays, the pages of Women's Day and Good Housekeeping, greeting cards, and the Sears and Roebuck Catalogue. As a daughter, my attention was directed largely to tasteful selection of things for domestic use and display: houses, furniture and room decoration, clothing.

My parents' taste reflects the social and economic advancement they accomplished in adulthood. Many of their judgment criteria disparaged signifiers of lower income and social status which both had experienced in their childhoods. It is not surprising that they showed no appreciation for the culture of community ethnic groups, for it represented the disadvantages of being

identified as poor, foreign, and of low social esteem. A folk group they did appreciate was that of general Anglo-American rural culture, seen as representative of essential American exemplars for social and ethical behavior. Generally, my parents looked to either that model of homespun Americana, or to the affluent social groups for models of good taste.

While the ability to buy something demonstrated that one need not be restricted to making-do with a homemade substitute, there were times when being able to make something rather than having to buy it could be the source of pride. If a person could make an attractive and convincing object or image equal in quality to what could be bought and do so for less money, then she or he had beaten the game, so to speak. I saw each of my parents engage in this making behavior in building and remodelling their home, in making decorative objects, and in making items for me, such as doll clothes and furniture, and a backyard playhouse.

Play was my practice ground for taste behavior. I practiced selection of household goods, fashions and other choices by making doll clothes, furniture for my doll house, and toys, and by playing dress-up and drawing pictures of pretty things. Most of the materials to which I had access were easily purchased in a supermarket or dime store, e.g., colored pencils and activity books, or available free as discards from household routine, e.g., empty boxes and fabric scraps. As my interests and abilities grew, I was allowed to buy more sophisticated art and craft materials, such as oil paint and modelling clay.

Learning taste in school

The taste system to which my school subscribed was also that of the mainstream American ideal. Curriculum activities stressed recognition and production of emblems and symbols of the national ethos. The objects and images teachers chose for art projects derived from popular and commercial art. Models of tasteful imagery usually consisted in romanticized portrayal of ideal situations, e.g. a picturesque landscape, a realistic likeness of attractive people with easily recognizable expressions. Subject matter often favored sentimental appeal, or related a story with a moral. Words used to describe preferred qualities included "pretty," "cute," "nice," and "adorable." Common classroom sources for the images included pictures from Ideals magazine--often used to decorate bulletin boards, and the illustrations in textbooks and readers.

Although the time allotted to art activities consistently decreased after third grade, the teachers maintained some art activity related to the holidays celebrated in school. Art retained its place in the school through its function as a means for communicating valued meanings at times of festival and commemoration. These decorative occasions provided a pleasure that balanced the compulsory aspects of school life, but they remained primarily a means for illustrating socially-directed, conceptual information.

My apprenticeship consisted in making things as they were scheduled or assigned. I made pictures of flowers, birds, a landscape with mountains and a sunset, a poster of good health habits, of the way pioneers and the Indians were supposed to have lived, and much more. I made things that marked the year's holidays: jack-o-latterns and pumpkins, Pilgrims and turkeys, Christmas trees and Santa Clauses, Valentines, Washington and Lincoln sillouettes, Easter

baskets, Mothers Day cards.

Art materials provided were crayons and manilla or white paper, colored construction paper, and paste. Unlike home materials, school materials remained constant rather than changing to meet increased individual competence or interest. The qualities preferred in a student's work included use of clear, bright colors, achievement of manual dexterity, neatness, no mistakes, appropriate use of emblems and symbols, and literal and rational depiction of subject matter. School art activities focused almost entirely on the viewing and production of pictures. Three-dimensional work was rarely done. Unlike taste experiences at home, school did not concern itself with criteria for selecting merchandise or popular art. It's focus remained within the narrow spectrum of the taste system of an ideal "average American", without the dynamic of a status heirarchy.

Taste and teaching

Through art activity and the selection of objects and images, a child appropriates a taste system. The social context of taste judgments include aesthetic preferences, social ideals, status and economic criteria. There are similarities and differences between taste systems learned at home and in school. The experiences described here were but the early part of an extended taste apprenticeship that included continued education, social experiences, and, in my case, professional art training. In relating my childhood taste apprenticeship I do not assume it to be typical, but I expect that some aspect or other may strike a familiar cord in the reader's own experience. Every art teacher has a personal history from which to draw important understanding about the social context of learning taste. A child's apprenticeship to taste systems seems to proceed as a process of learning the values and preferences by which adults articulate a social identity. The interconnection between taste behavior and social identity is a fundamental part of social existence (Gans, 1974; Geertz, 1979). It is important for art educators to understand this relationship, especially from the point of view of one in the process of acquiring social identity.

Understanding taste apprenticeship has affected my approach to teaching art. I listen more closely to students' taste judgments, for they tell me about their social identity outside of school and the taste system to which they subscribe. I understand their art and aesthetic behavior in relation to non-aesthetic values that shape their lives and are important to them. Often, their taste differs from the one which I currently subscribe to, but I draw from my own apprenticeship history in order to understand, appreciate and respond to their taste criteria, helping them achieve critical understanding within that context. The lesson content I now choose is that which pertains to a broad range of popular, commercial and folk art, as well as fine art. I am convinced that art schooling must be conversant with the social dynamic of taste systems outside of school in order to offer knowledge that is relevant and meaningful for living in a pluralistic society.

References

Brooks, C. A. The meaning of childhood art experiences: a dialectical hermeneutic (Doctoral dissertation, The Pennsylvania State University, 1980). Dissertation Abstracts International, 1981, 41, 3843-A. (University Microfilms No. 8105702)

Gans, H. J. Popular culture and high culture. New York: Basic Books, Inc., 1974.

Geertz, C. Deep play: notes on the Balinese cockfight. In P. Rabinow and W. M. Sullivan (Eds.) Interpretive social science: a reader. Berkeley: University of California Press, 1979.

Randel, W.P. The evolution of American taste. New York: Crown Publishers, Inc., 1978.

DESIGN: A CRITIQUE OF A METAPHOR

Nancy R. Johnson

Concordia University

Teaching art is basically a process of sharing socially derived knowledge about art with other persons. In order to communicate the cognitive configuration of art as it appears in our culture, it is necessary to use language. In art education, the visual arts are often thought of as a non-verbal symbol system for encoding experience. For this symbol system to be socially known about, however, it must be codified in language. As Hertzler (1965) has pointed out, "The key and basic symbolism of man is language. All the other symbol systems can be interpreted only by means of language?" (p. 29). Language is thus important in the conceptualization and teaching of art and warrants consideration as an area of inquiry by art educators.

The purpose of this paper is to examine in a phenomenological way, the language by which our thinking about design has achieved form. Design is a central concept in the visual arts that is shared with students in art programs from elementary to graduate school. While many persons are able to recite, like a litany, the elements and principles of design, few of them seem to know why these are central to knowing about art or where the idea of elements and principles came from. As such, design deserves some conceptual unraveling so that its social construction can be made apparent and reflected upon.

Concepts and metaphor

One of the ways in which human beings differ from other living creatures is that they are able to alter and form their environment to a considerable degree. This is evident in the changes that human beings have made in the physical spaces they use and in the transformation of natural substances into objects that anthropologists call material culture. Human beings, however, do not limit their structuring activities to only the physical world, they also form and build symbolic structures of meaning by which they shape, encode, and interpret their experiences in the world (Berger and Luckmann, 1966). Max Weber and Clifford Geertz have pointed out that what we know as human beings is caught up in "symbolic webs of significance" (Geertz, 1973, p. 5).

An important aspect of these symbolic webs is that they are dependent upon metaphor. The philosopher Friedrich Nietzsche (Danto, 1965), remarked that there is a fictive quality about knowledge. He stated that we make images of our experiences in the world with metaphors and thereby transform it. For Nietzsche, social knowledge was seen to be art work in that, like artists, human beings create illusions that pose as reality. He noted that over time, the symbolic structures in which our thoughts are housed can take on the appearance of truth. We become accustomed to interpreting experiences and structuring reality with particular kinds of meanings and metaphors, and take their symbolic status for granted. Thus, concepts and

knowledge come to have a life of their own in which their human authorship is forgotten.

Recent inquiry into the ways that human beings structure experience with metaphors has been undertaken by Richard Harvey Brown (1977), and George Lakoff and Mark Johnson (1980). Brown's analysis of metaphorical thinking shows that metaphors appear in every form of knowledge and are the tools we use to relate various kinds of phenomena to one another. Brown noted that knowledge is also perspectival in that knowing something is always knowing if from some point of view formed by metaphor. The anecdote about three persons viewing the Grand Canyon illustrates this quite well. The first person to view the canyon was a land developer. This person looked out over the landscape and said, "What a great subdivision this would make!" The second person, a cattle rancher, looked at the canyon and said, "What a place to lose a cow!" The third person, a naturalist, looked and said, "What a work of art nature has wrought!" Each of these viewpoints enables us to metaphorically understand the Grand Canyon as either real estate, an annoyance, or a work of art. Through the cognitive functioning of metaphor, our experiences can be expanded to include many meanings by which new awarenesses can be gained.

Brown observed that there are three kinds of metaphors that we use in our thinking: iconic, analogic, and root. Iconic metaphors serve as models. They picture things and explain interrelationships of selected particulars to a whole. When artists are described as the type of persons who are creative geniuses, one aspect of the concept of human personality is being depicted as well as a model of the artist being given. Analogic metaphors involve comparisons as in the well known statement that architecture is frozen music. Root metaphors provide a paradigm or fundamental image of the world. These metaphors are the basis for world view and, as such, are not particularly consciously thought about. For example, the doctrine of "Art for Art's Sake" and the formalist aesthetic are inextricable parts of the world view of twentieth century Americans. Likewise, the idea that the highest form of art is history painting was an integral part of the eighteenth century world view of the French.

Lakoff and Johnson have focused on the process of constructing conceptual metaphors and point out that metaphorical thinking is grounded in our encounters with physical or material objects and events. In their account, four types of metaphor are involved in conceptualization: orientational, ontological, structural, and new.

Orientational metaphors refer to spatial orientations such as up-down and front-back. To illustrate, fine art is sometimes called high art, and New York City is considered to be the center of the art world. There is avant-garde art, and the art of the Low Renaissance and High Renaissance. Museums keep the Alma-Tademas and Bouguereaus down in the basement while the Estes' and Rodins are put on display in the upstairs galleries.

Ontological metaphors deal with entities and substances. Art is often cast as an entity in that we say that someone is in art, into art, or has gotten out of the art field. Some people devote their lives to art, while at the same time, perhaps, making a living off of or out of art.

Other examples are: art is a frill; art enriches life; the Arts and Crafts Movement gave birth to Art Nouveau.

Structural metaphors involve structuring one concept in terms of another. James McNeill Whistler's theory of art espoused in his "Ten O'Clock Lecture" structures are in terms of music. Many of Whistler's paintings have titles that use the words: nocturne, caprice, symphony, variation, and arrangement. He used these words because he believe that:

> Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick and choose and group with science, these elements, that the result may be beautiful--as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony. (Whistler, 1890/1953, p. 142)

New metaphors relate concepts in unusual ways and give new understandings. In art, one of the most outstanding examples of new metaphor is the transformation of the concept of art from the traditional view that it is a didactic and imitative enterprise to the modern view that it is significant form that obeys aesthetic laws.

Lakoff and Johnson noted that by adopting one kind of metaphor, aspects of our experience become either highlighted or hidden. For example, as a part of the intellectual legacy left by many nineteenth century artists, art is often thought of as a subjective experience dealing with the senses, personal expression, and feeling. By conceptualizing art in this way, we tend to lose sight of the cognitive and objective aspects of art experience.

The concept of design

Design can mean: to conceive, invent, form a plan for, to draw a sketch of, a visual composition, a pattern, a drawing or a sketch, and the invention and disposition of the forms, parts, or details of something according to a plan (Morris, 1976, p. 357). In the Dictionary of Art, design is described as:

> The arrangement of the visual elements of an object or a work of art. In painting and sculpture, line, form, space, light, and color are among the elements that must be controlled in a consistent system, or through design, to create the desired image. In architecture and the decorative arts, design involves integrating functional necessity and a system or vocabulary of ornament....Design is the vehicle of expression for the designer, and it reveals the basic concepts of man varying with each era. The other definition of the word "design" as a preliminary sketch for a work of art is less important in contemporary usuage. (Schwartz, 1969, p. 246)

These contemporary conceptions of design are derived from root metaphors shaped through social action in a historical and cultural context. From a review of some of the literature about design, there appear to be five major root metaphors for housing this concept. I have called these: Disegno/Dessin, Nature, Ornament, Geometry, and Visual Grammar.

Disegno/Dessin

One of the earliest contexts for design was formed by the Italian Renaissance. Design was known as disegno and had several meanings. For example, in northern Italy, many painters began their work by drawing outlines to indicate the edges of an object so that they would know where the colors to be applied would begin and end. This linear representation of objects was called disegno which literally meant drawing. Piero della Francesca (Baxandall, 1972) defined disegno as the "profiles and contours which enclose objects" (p. 141).

Alberti (1972) noted that disegno or "circumscription by itself is very often most pleasing" (p. 67). In his theory of art, circumscription, along with composition and reception of light, were the essence of painting for these can be found in nature. As a humanist, Alberti viewed painting as an activity governed by reason because all of existence conformed to general rules and order. Painters had as their purpose the rendering of the literal world in order to show these truths. Thus, a painter had to know about optics and geometry so that nature could be portrayed on a flat surface in an orderly way as it was actually seen. Disegno or circumscription, then, involved sketching the outlines of the figures and objects in perspective with correct proportion and proper spacing as reflected in the artist's composition based on nature's organization.

Disegno could also refer to the rough sketches presented to patrons that showed the content and arrangement, or idea, of a work. When approved, the work would then be brought to completion by the master and the apprentices (Paatz, 1974, p. 27).

Another meaning of disegno was the creation of an idea for others to execute. A considerable part of Michelangelo's work centered on making initial "designs" and sketches for other artists to carry out (Clements, 1961, p. 185). Michelangelo was a great exponent of disegno. He believed that design was the foundation of every art form because in design one composed, arranged, and created images by means of drawing. Underlying Michelangelo's advocacy of disegno was a Neo-Platonic conception of painting and sculpture as embodying Ideas. As espoused by Leonardo, drawing showed the visible form of an idea and invention which existed in the imagination (Blunt, 1956, p. 36). According to Michelangelo, the artist captured basic form. Thus, artists must first learn how to draw because design "is the root of all sciences" or knowledge (Clements, 1961, p. 310).

The painter, Federico Zuccaro (Blunt, 1956), conceived of disegno in a similar way. For Zuccaro, there were stages in the existence of an Idea: from the mind of God to the minds of the angels to the minds of men. This disegno interno had no substance, but reflected the divine in human beings. Zuccaro made a pun out of disegno and pointed out that the

word could be derived from segno di Dio (Blunt, 1956, pp. 141-142).

Vasari's version of disegno also suggests "that drawing is a sign or symbol of a deeper truth" (Paatz, 1974, p. 16). His understanding of disegno is worth quoting at length because he brings together several significant points.

> Seeing that Design, the parent of our three arts, Architecture, Sculpture, and Painting, having its origins in the intellect, draws out from many things a general judgment, it is like a form or idea of all the objects in nature, most marvelous in what it compasses, for not only in the bodies of men and animals but also in plants, in buildings, in sculpture and in painting, design is cognizant of the proportion of the whole to the parts and of the parts to each other and to the whole. Seeing too that from this knowledge there arises a certain conception and judgment, so that there is formed in the mind that something which afterwards, when expressed by the hands, is called design, we may conclude that design is not other than a visible expression and declaration of our inner conception and of that which others have imagined and given form to in their idea. (Quoted in Paatz, 1974, p. 16)

Another painter, Armenini (1586/1977), pointed out that there are different versions of disegno. Some artists "have said that design must be speculation born in the mind and an artful intellectual zeal put into action in accordance with the beautiful Idea" whereas others say it "is the science of the fine and regular proportions of everything seen, with an orderly composition in which gracefulness is created by appropriate measures, which may be attained through study and through the divine grace of good reasoning born of and nourished by study" (p. 109). Armenini accepted these opinions, but considered as more important:

> that design be as a living light of a fine mind and that it be of such strength and so universally necessary that he who is wholly lacking in it would be like a blind man, in that it is the visual eye that causes our minds to know what is decent and graceful in the world. (p. 110)

Armenini stated that those persons who have mastered design have "a complete knowledge of beauty, grace, and proportion, and truly grasp their eminent virtues..." (p. 112).

This Italian conception of art, artists, drawing, and design spread throughout Europe. It was the French version of this conception, however, that became the dominant force in shaping the subsequent style of art.

In the French Royal Academy, it was believed that students needed to begin their studies with drawing, especially outlining or the dessin au

trait. Such instruction was given at the Ecole des Beaux-Arts, consisting of drawing from antique casts and live models as well as lessons in anatomy and perspective. Study of sculpture and the human figure was important because ideal form was contained within them. The artist was not to actually imitate Nature, but to improve upon it and show beauty as it reposed in the ideal forms for the edification of the viewer of the art work. Study of this sort involved using linear design as the foundation of visual representation (Boime, 1971, p. 18). In France, dessin, as derived from disegno, emphasized structural design or the sketch-composition (Boime, 1971, p. 81). The sketch was crucial to the artistic process and was synonymous with composition. It was a preliminary step that showed the artist's premiere pensee. One could see the artist's arrangement for a final work and note "the spontaneity and movement of his initial inspiration" (Boime, 1971, p. 10). One of the methods of instruction used in the lectures at the French Royal Academy was to analyze completed works through discussion informed by categories for judging good art. There were derived from qualities to be found in the sketch: invention, proportion, color, expression, and composition (Pevsner, 1940, p. 94).

The French also established ecoles de dessin in the provinces so that students in these areas could receive instruction in drawing before making their entrance in the Ecole des Beaux-Arts. The Beaux-Arts prepared artists in the arts of design: painting, sculpture, and architecture. These were also called the beautiful arts and the fine arts. Artisans in the crafts and trades, or mechanical arts, also entered the drawing school, but not the school of fine arts. In the ecoles de dessin, artisans were to improve their taste and produce satisfactory designs and patterns for manufactured objects, and to understand the designs prepared for these objects by the artists.

Eventually, the idea of schools of design spread to England where they were established primarily for the purpose of training artisans in the decorative arts. Design in this context referred to applied art and the composition of ornamental patterns for manufactured items such as textiles, silverware, and pottery.

In this section, the language by which design has been conceived is highly symbolic and fictive. Design is grounded in a physical feature (an outline) and an action (drawing lines). In this form, design is an iconic metaphor in that it represents and is a sign for the edge of a mass or object. It is iconic, too, as a sketch. The drawing of outlines to form a picture is related to the pattern of life in the Renaissance. Baxandall's (1972) analysis offers insight into some of the analogic metaphors. There is an analogy between the painter surface and what is seen in nature. Another is between the widespread practice of mercantile geometry or gauging and the masses in drawings. Gauging involves being able to mentally reduce objects to geometrical figures in order to assess the volume of a commodity (p. 86). The viewer of a painting or sculpture could thus appreciate the masses delineated in the artist's work. One more analogy occurs between the practices for penetrating space and showing distance: surveying, plane geometry, and perspective, and the religious conception of the spiritual eye in which sight becomes keener in Heaven (p. 104). The spiritual eye concept was symbolically present in the composition of a painting of religious

figures. Then there is the conception of design as the Idea or being in the intellect, which is a structural metaphor. Design as the root of all knowledge is structural, too. Design is the way to know beauty, grace, and proportion. These terms were drawn from the literary criticism of the humanists and create another structural metaphor. Lastly, design as a working drawing returns design to an iconic metaphor.

Nature

The next conceptualization of design focuses on nature, especially on the observation and study of plant, animal, and rock forms. This conceptualization was rooted in the context of life in mid-nineteenth century England.

Many artists and designers at this time may have shown an interest in the forms of plants because of the availability of medieval books on medicine called Herbals or Books of Health (Hatton, 1906/1960). These were catalogues of plant descriptions and included woodblock prints of the plants so that they could be identified. The accuracy of these prints was somewhat questionable, but they were quite attractive from a decorative and aesthetic viewpoint. Gradually, with the rise of scientific inquiry into nature's secrets, the Herbals developed into books on botany with accurately drawn images of the plants.

In addition to the influence of botany, the concept of design was shaped by the practice of the medieval artist and the rise of decorative design. The writings of designer and architect, August Northmore Welby Pugin (Bøe, 1957) were particularly influential. Based on his religious convictions, Pugin believed that medieval art and the Gothic style were more honestly Christian than the classical style derived from the Greeks. He pointed out that classical art and architecture were based on pagan themes. Further, the Greek temple was an exercise in deception because stone was used in the same manner as wood. Beauty cannot be achieved through disguise, but through functional forms appropriately decorated. Medieval artists were to be admired because they used materials in a way that reflected the material's character and they also adhered closely to natural forms. They knew the principles of art, reason and function, by which a good design was created. As such, there were two rules to follow in design:

> lst, that there should be no features about a building which are not necessary for convenience, construction, or propriety; 2nd, that all ornament should consist of enrichment of the essential construction of the building. (Quoted in Bøe, 1957, p. 25)

To put it another way, all parts of a design were to be there for a purpose. The design should fit the materials used and be appropriate to the inteded function for which it was made.

John Ruskin (Bøe, 1957), likewise spoke against the pagan origins of art underlying the Renaissance and the classical style. He, too, embraced the idea of natural beauty and the Gothic ideal. He believed that nature was enobling. It was the source of beauty and happiness wherein lie grace and peace. In looking at nature, one looked at God and saw His law. The creation of art and design based on the study of nature was a praise of God.

Ruskin compiled a list of what the artist and designer should look at in nature based on the order of their nobleness. One should begin with crystals, waves, fire, clouds, shells, and fish, and end with reptiles, insects, vegetation, birds, mammalian animals, and man, in that order. Bøe (1957) noted that Ruskin's thoughts "echoed the Christian conception of man as the flower of creation" and the order of the list of natural forms resembled the Biblical order in which they were created (p. 98). Ruskin deplored geometrical and conventionalized designs and maintained that only the direct representation of natural form should be used in decoration and ornament.

The designer William Morris (Bøe, 1957) was influenced by Ruskin's ideas while attending Oxford. Morris admired the medieval artists because beauty grew out of everything they did. The teachers of the designer should be Nature and History. For Morris, design was not a science conforming to a set of rules, but experience derived from a solid knowledge of natural forms, drawing, and the designer's own work. Evidence of this was apparent in Morris' own designs for wallpaper, chintzes, and other home furnishings. Typical motifs that Morris used were the daisy, honeysuckle, and the dove.

Walter Crane, artist, designer, illustrator, teacher, and a friend of William Morris, published several texts on design. In one of these, Line and Form (1900), Crane stated that there were three fundamental elements or essentials of design: line, form, and space. He advocated looking at the "organic structure of nature: the radiating ribs of the scallop shell ...the set of feathers upon the expanded wing of a bird...the scales of fish: the scales of a pine-cone or artichoke" (p. 135). From such observation, one can perceive organic lines reflecting life and growth. These are apparent, too, in the shapes and form of leaves, trees, foliage, and space found in landscapes. The principles of harmonious composition can be discovered in nature. These "are illustrated throughout the visible world by the laws and forces of the material universe. It is for the artist to observe and apply them in his own work of re-creation" (p. 159).

Lilley and Midgley (1905), in A Book of Studies in Plant Form with Some Suggestions for Their Application to Design, maintained that good taste cannot be developed by a designer without study of nature's principles. These principles, as exemplified by the perfection of a cyclamen leaf, are: gradation, symmetry, contrast, repetition, variety, and radiation. In addition, one must consider fitness of purpose. Altogether, these principles of nature are synonymous with the principles of design.

In a textbook series for the public schools, The Use of the Plant in Decorative Design, Maude Lawrence and Caroline Sheldon (1912) defined design as the completed plan for a project. They claimed that "all good design conforms to certain definite principles" in order to achieve beauty (For the Grades, p. 9). These are: fitness to purpose, truthfulness to materials, unity, balance, and repose leading to proportion. These principles are evident in the laws of growth to which plants conform. In the books, various types of ornament are created by developing motifs from leaves, the poppy, the cowslip, the quince, the cherry, and the squash.

In another text for the schools, Designing with Wild Flowers, Nettie Smith (1927) stated that there are laws of beauty made apparent in art principles. "Nature reveals to all of us something of the Divine Plan, if we but recognize it and take the time to get in tune. Every tiny plant teaches lessons in order, fitness, and refinement to those who pause to see." (p. 8) Smith recommended three ways to look at a plant: as a botanist "to discover the marvels of plant life," as an artist "to find beauty of lines, form, and color," and as a designer "for simples details that we may adapt to many uses" (p. 13). For the purpose of studying design, Smith provided a design vocabulary that expressed the principles of beauty. "The Greeks considered the elements of beauty to be balance, symmetry, rhythm, harmony, and unity". (p. 14)

The language by which design appears as nature is quite metaphorical. Design shows or reflects the plan of nature and God. This is an iconic metaphor. That principles of design are the same as those found in nature signifies a structural metaphor. The idea that design is equal to beauty is an analogy. Design is in nature or is to be found in nature is an ontological metaphor. The association of purpose and function as characteristics or essentials of design are also ontological. There is a new metaphor in the switch of inspiration for good design from pagan and classical art to Christian and Gothic imagery.

Ornament

The third conceptualization, design as ornament, is related to the concerns of designers and manufacturers during the late nineteenth century. Although the manufacture and production of well designed articles was of interest throughout Europe and the United States, it was the English who contributed the most thought to this matter. The context in which ornament is embedded is one shaped by industrialism, the education of workers, and the cultivation of good taste.

A popular approach to the problem of educating artisan-workers in industry was to provide them with pattern books showing historical styles, decorative mouldings, stylized natural forms, and motifs from the textiles, and craftwork of foreign countries.

One of the most famous pattern books was Owen Jones' (1910), A Grammar of Ornament. The illustrations were large and printed in color. This extravagance indicated the great importance of patterns. Of particular interest are Jones' thirty-seven propositions that comprise the general princples or arranging form and color in architecture and decorative art. Among these propositions are statements about: fitness, proportion, and harmony; the beautiful is true; ornament should be derived through geometrical construction; true and beautiful proportion is the most difficult to detect and rests on ratios such as five to eight and three to seven; and, natural objects should not appear as ornaments unless they are stylized.

Another classic pattern book was Franz Meyer's 1888/1946) Handbook of Ornament. Meyer used the terms ornament and decoration to depict, respectively, an element in the abstract and the application of elements by an artist to objects to beautify them. These elements are: patterns derived from geometry

and natural forms. Sources of inspirartion from these elements were the diaper, square, oblong, and circle; crystals, clouds, and wave; the laurel, olive, lotus, and ivy plants as well as fruit festoons; the lion, eagle, dolphin, and serpent; and the human head and figure. Decoration with these ornamental forms was accomplished by "arranging and joining Dots and Lines, or by combining and dividing Geometrical Figures, in accordance with the laws of rhythm, regularity, symmetry, etc." (p. vi). Meyer stated that there were more illustrations of the Antique than other styles in the book because it was the one style in which "form finds its clearest and most beautiful expression" (p. viii).

A major designer and contemporary of Morris and Crane was Christopher Dresser (1859, 1873). Part of his early career in design was spent studying botany and drawing botanical illustrations. One of the several books that he published, Unity in Variety (1859) was similar in character to the medieval Herbals. In the Principles of Decorative Design (1873), Dresser addressed the problem of educating the working class person aspiring to become a designer. As a designer, one had to know the laws of beauty and study them until the difference between the beautiful and the ugly could be perceived. Dresser offered for the designer-to-be's consideration, illustrations of the ornamental and decorative motifs of the past, an approach to apprehending beauty in them, and guidelines for applying the laws of beauty to the design of industrial products. Dresser's early theorizing about design did not differ greatly from that of other designers. Natural forms and ancient art were the basics upon which the creation of beautiful designs, ornament, and decoration depended. Later, Dresser considered non-representational and abstract design, based solely on the relationship of line, form, and color, to be beautiful in itself. This shift from the design of ornament or decoration to constructive design required that geometrical and abstract forms evident in nature be studied for their expressive power. The energy of growth seen in bursting buds and the impression of strength in the bones of a bird's wing were forceful and moving if captured in a design. The purely artistic elements of line, form, and color seen in natural objects provided the artist and designer with a means for expressing feelings and ideas (Bøe, 1957, pp. 137-139).

Richard Redgrave (1876), an Inspector-General in the British Schools of Design, shared a perspective on design that was somewhat similar to Dresser's. He noted that design and ornament were not the same. Design referred to the construction of objects for use and beauty, and included ornamentation. Ornament only implied the decoration of previously constructed objects. True designers and ornamentalists sought out the principles used by artists at all times to structure designs and ornament of excellence. Excellence in design, or good taste, was achieved through the laws of design drawn from the form of objects found in antiquities, nature, and foreign cultures. Pure design considered style, construction, and utility.

These ideas about design and ornament were espoused once again, with some variation, by Fred Daniels (1900), Director of Art Education in the Buffalo, New York Public Schools. Daniels said,

> "All ornament and design, all art, is a result of the careful study of nature---and of geometry, of which nature is the embodiment....In arranging a course in design we should, then, commence with nature, and lead toward the abstract and ideal. This would involve three steps: (1) Familiarity with natural forms (Primary grades.) (2) Study of naturalistic or slightly conventionalized units arranged conventionally. (3) Study of highly conventionalized and idealized designs (Intermediate and grammar grades.). (p. 22)

Daniels noted that "there are certain lines, forms and principles of composition which have for centuries been regarded as elements of beauty" (p. 25). These ideals of beauty in design grow out of sensual impressions derived from nature. The elements of beauty in nature and ornament which all pupils should know are: fitness to purpose, a unit, repetition, alternation, contrast, growing point, symmetry, radiation, rhythm, composition of line, balance, repose, naturalistic, conventionalize, and curvatures such as the spiral, force, and grace. The idea about curvature comes from Ruskin. According to Daniels, the work of the designer is to seek out beauty. Beautiful designs grasp the spirit of nature (p. 188). Daniels remarked, too, that "Art is used to express ideas" (p. 13) and is enjoyed according to the spectators understanding of it. His art curriculum did not emphasize just the study of design as a future vocational endeavor, but the cultivation, refinement, and elevation of aesthetic ideals so that children would appreciate the best in art. Daniels conceived of art as being all objects made by human beings inclusive of paintings and household furnishings. None of these were considered beautiful, however, until they expressed an art idea, that is, doing it well.

In design as ornament, the language refers most often to ontological metaphors. Design is in, coming from, or has characteristics of some kind. These ontological metaphors are: design comes from nature, geometry, and ancient art; design has laws and principles; design is in the construction-structure of an object; design can express; it can grasp the spirit of nature; and, it can be stylized, conventionalized, or idealized. Design is also a pattern or a motif which is an analogy. An iconic function is evident in: design shows good taste; and design is apparent in non-representational and abstract imagery.

Geometry

The fourth major conceptualization of design involes the ideas of order, proportion, and geometry. These ideas were part of a cultural context that included a rising public interest in science and the Greek Revival style around the turn of the century.

One of the articulators of this conceptualization was Denman Roos (1907). Roos was first a lecturer on the theory of design in Harvard's department of architecture and, later, was a member of the Fogg Art Museum fine arts department. He called his approach pure design. "Pure design is the arrangement and composition of lines and spots of paint for the sake of Order and Beauty, to give pleasure to the eye of the designer" (Ross, 1907, p. 6). Order is

revealed in nature and, by means of design, in works of art. Order, in which Beauty is found, is comprised of three parts or modes: harmony, balance, and rhythm. Ross believed that there were principles in the practice of art as there were in any endeavor and especially so in the case of science. If these principles for achieving Order through design could be defined and explained, as a science of art, then not only artists, but the public could understand how art is practiced. Ross used many examples to show how design contributed to Order. Some of these examples resemble the visual patterns that are a part of the Gestalt theory of perception, while others look like diagrams for simple problems in geometry. A series of dots were arranged in several positions to show rhythm, and angles and arcs were placed in a variety of relationships to show harmony. According to Ross, the terms and principles in his theory are "the form of the language" or the mode of expression used by artists.

Ross was also interested in Jay Hambidge's (1926, 1960) conception of design called dynamic symmetry. Hambidge's ambition was to discover the technical bases of design. Dynamic symmetry was based entirely upon a geometry of proportional relationships that had been developed by the ancient Greeks in the classical era. These Greeks understood how to consciously use symmetry and rhythm to create excellent design. One of Hambidge's students, Christine Herter (1966), described his theory in this way:

> Dynamic symmetry, as an instrument of design, is a presentation of a natural law recorded by man in linear form, described geometrically and noted arithmetically. The spaces thus created are rectangles of particular shape and content. The relationship between their ends and sides is primarily one of area and not of line....The natural law which determines these rectangles also determines their division and subdivision proportionately to their over-all shape. It makes these proportions knowable for what they are and gives the spaces so divided a dynamic, living quality. (p. xi)

Dynamic symmetry involved such concepts as the root rectangle and the Law of Phyllotaxis. Root rectangles are achieved by drawing a square and then drawing a diagonal in it. A compass point is placed at the bottom of the diagonal line and then an arc is drawn from the top of the diagonal to the base line of the square. The result is a rectangle. This exercise can be repeated by drawing a diagonal in the rectangle and drawing another arc.

The Law of Phyllotaxis refers to the proportional distance between leaves on a growing plant. This proportion can also be seen in the arrangement of seeds on a sunflower head. The swirled pattern of the seeds consists of two rows. One direction has 34 seeds and the other, 55. Added together they make 89. These numbers belong to what Hambidge referred to as a summation series. Each number in the series is the sum of the numbers before it. This series is sometimes called the Fibonacci series after a thirteenth century Italian man who introduced Arabic numbers into European thought (Eves, 1964, p. 211). If any two succeeding numbers in the series,

such as 55 and 89, are divided, the lesser number into the larger, there is a ratio of 1.618 plus. If one divides the other way, the larger into the lesser, the result is a ratio of .618 plus. The difference between the ratios is the number 1, or unity. The Greeks called this ratio the extreme and mean ratio. During the Middle Ages, the ratio was known as the Divine Section, and later on, as the Golden Section or Golden Rectangle. Any composition or design based on this proportion was believed to be satisfying and pleasant. Hambidge illustrated the use of dynamic symmetry in designing a chair, a book, and a compositional layout.

Samuel Colman (1912/1971) was likewise interested in harmonic proportion as the basis of design. He received some help from Hambidge, but his work was different from Hambidge's geometric analyses of squares and rectangles in that he focused more upon natural forms. Colman stated: "Proportion is a principle in Nature which is a purely mathematical one and to be rightly interpreted by man through the means of geometry; therefore geometry is not only the gateway to science but it is also a noble portal opening wide into the realm of art" (p. 1). Colman analyzed the structure and design of snow crystals, diatoms, flowers, shells, butterflies, the orbits of the planets, and the human figure. He then showed how the proportional relationships discovered in these things are used in the design of buildings.

This conception of design was also adopted by Walter Dorwin Teague (1940) and Marjorie Bevlin (1970). Teague stated that "the art of design (is) the art of enforcing order on material substances for our service and statisfaction" (p. 40). He believed that there were laws of design of which one was rhythm of proportion as Hambidge conceived it. Others were: fitness to function and materials, unity, and simplicity.

Bevlin stated that "Order, or design, can in fact be interpreted as the foundation of all living; consequently, any good design is, first of all, a plan for order" (p. 4). She believed that nature was the master of design in which there were fundamental truths or principles for the designer to observe. These were a concern for rhythm, variety, balance, form, and unity. By combining the elements of line, color, texture, size, shape, and mass through these principles, the designer had all of the ingredients needed to create a design.

Design as geometry is visible in the abstract structures of nature. This language casts design as an analogic metaphor. Other analogies about design are: dynamic symmetry is a process of design; design is arrangment and composition; and design is based on proportion. Design reveals order is an iconic metaphor, but design is order is a structural metaphor. Design is an art is a structural metaphor, too. Ontological metaphors are: design is pure, good or bad, and a thing to create; and, the structure of nature and geometry is reflected in design.

Visual Grammar

The fifth and last conceptualization of design is visual grammar. This conceptualization has its basis in the idea that art is a language and design is the grammar by means of which art or pure form speaks. To put it another way, art is communication and expresses the feelings and thoughts of the

artist. The context surrounding this conceptualization involves the aesthetic movement and the rise of individualism at the beginning of the twentieth century.

One version of this conceptualization is found in Ann Ferebee's (1970), A History of Design from the Victorian Era to the Present. Ferebee stated that "style is the designer's language. Its grammar consists of form, line, color, texture, and material. In coherently combining these elements, designers make statements--statements that are important because they provide a key to understanding the culture from which they emerge" (p. 8).

An earlier version of design as visual grammar was taught by Arthur Wesley Dow (1924) at Columbia University. Dow published a book called Composition by which he meant "the putting together of lines, masses, and colors to make a harmony" (p. 3). He perferred to use the word design rather than composition, but at that time design was conceived as decoration. Dow thought that composition, or design, was the fundamental process of all of the fine arts. A knowledge of composition provided the foundation for expression. According to Dow, there are three elements of composition--line, notan or dark-light, and color--that are to be arranged in fine relations or harmony. Harmony is created through the principles of composition which are: opposition, transition, subordination, repetition, and symmetry. These are "dependent upon a great general principle: proportion or good spacing" (p. 21). The elements and principles together form the structure of art.

For Roger Fry (1924), the elements of design arouse emotion which is the essential business of the artist. Fry listed five elements: line, mass, space, light/shade, and color through with the artist may directly convey feeling (p. 33). If the artist's expression rests upon these elements and their ability to general emotional states based in the physiological nature of human beings, then "the idea of Likeness to Nature" can be dispensed with as a test of good art (p. 38).

Laslo Moholy-Nagy (1947), the first Director of the Institute of Design in Chicago, spoke of a new approach to art which he called a Design for Life. He said, "Art is the realm of emotional communication, inspired by the subconscious as well as the conscious existence. Its imagery is inherent in and connected with the sensory experiences..." (p. 27) Moholy-Nagy did not support a hierarchy of the arts wherein painting was held in higher regard than the crafts and industrial design. All forms of art were equally valid in their ability to fuse function and content in design. Design "is the organization of materials and processes in the most productive, economic way, in a harmonious balance of all elements necessary for a certain function" (p. 42). Design is necessary in all aspects of life: emotional experience, the family, labor relations, city planning, and working together. All problems in design are related to the basic problem of design for life (p. 42).

Faulkner, Ziegfeld, and Hall (1941/1963) claimed that good design is not just applied, but is integrative. Design concerns a purposeful plan, conception, and expression of an artist's knowledge and feelings (p. 372). "Design is a kind of universal syntax through which artists communicate their ideas" (p. 377). There are three principles of design: balance, continuity or rhythm, and emphasis. These principles are guides in the organization of

the plastic elements: form, line, space, texture, and color, to achieve the two aims of organization--form follows function and variety in unity--as they are seen in natural phenomena.

According to Maitland Graves (1951), art is man-made order or form derived from natural order. To create form, an artist organizes the elements of design, of which there are seven: line, direction, shape, size or proportion, texture, value, and color. There are principles of design or laws of relationships that determine the ways in which the elements may be combined to achieve aesthetic order. They are: repetition, alternation, harmony, gradation, contrast, dominance, unity, and balance. These principles are aesthetically valid because they are grounded in the physical world. The principles are also shared by the arts of music, poetry, literature, and ballet.

Edmund Feldman (1970) maintained that learning about art is a matter of "reading" it. To do this, one has to study the language of art which includes the visual elements, design, and style. Through the language of art, the artist expresses ideas and emotions. The elements of line, shape, light and dark, and color are combined and arranged by means of the principles of unity, balance, rhythm, and proportion. Through various combinations and arrangements, artists can make us feel calm, excited, happy or disappointed. "Art is an attempt to communicate ideas and feelings through vision" (p. 264).

A popular text in basic design courses has been Art Fundamentals: Theory and Practice by Ocvirk, Bone, Stinson, and Wigg (1975). They stated that "art deals with visual signs to convey ideas, moods, or generalized emotional experiences. It may be called a language of visual signs" (p. 6). Art conveys no information as words do. The meaning of art is captured by means of intuition. "Works of art may be called unique form experiences intended to evoke sensation in the observer" (p. 9). The work of art should be approached with an aesthetic framework as one would approach poetry or a symphony concert. Because they do not partake of the practical, works of art are not the same as the work of designers and architects. A work of art has subject matter, form, and content or meaning. The artist responds to a subject and interprets it through form. Form includes the design or organization of visual devices or elements. These are: lines, shapes, values, textures, and colors. There are universal principles of design or rules of composition and harmony that are used in relating the elements to one another. Beauty of form can be achieved through orderly composition of the elements. The artistic arrangement of the elements can give pleasure wherein lies the content or meaning of a work. Aesthetic value is derived from the viewer's experience of the work and an interpretation of its content.

In this last section, design conceived as visual grammar, there are also several types of metaphor. Structural metaphors are: design is a statement; design is a fundamental process of expression; it is a universal syntax for communicating ideas; and, the design principles are aesthetically valid. Some analogic metaphors are: design involves visual language; design is a purposeful plan; it is organization; the elements and principles of design are derived from natural phenomena grounded in the physical world and they are the same in all the arts. There is an orientational metaphor in design is necessary to life and design is integrative. Ontological metaphors are:

the elements of design arouse emotions; design conveys feelings; design has seven elements; design is a part of the language of art; and design is a part of form.

Conclusion

From the twistings and turnings of the concept of design as it passed from mind to mind and generation to generation, it is clear that it is socially constructed knowledge derived from experience in the physical world. The concept has been embellished and expanded, as well as connected to other "fictive" ideas, through metaphor. Thus, metaphor is important, cognitively, to our understanding of design. The language by which design is configured in the Renaissance is the most symbolic compared to the language used in the twentieth century. Design as visual grammar reflects some of the Renaissance meanings, but the reasons for design as an expressive device are not made clear. Much is taken for granted.

References

Alberti, L.B., On painting and on sculpture, (tr. by C. Grayson). London: Phaidon, 1972.

Armenini, G.B., On the true precepts of the art of painting (tr. by E. Olszewski). New York: Bunt, Franklin & Co., Inc., (1586)1977.

Baxandall, M., Painting and experience in fifteenth century Italy. Oxford: Clarendon Press, 1972.

Berger, P., & Luckmann, T., The Social construction of reality. Garden City, NY: Doubleday, 1976.

Bevlin, M.E., Design through discovery (2nd ed.). New York: Holt, Rinehart and Winston, 1970.

Bøe, A., From Gothic revival to functional form. Oslo: Oslo University Press, 1957.

Boime, A., The academy and French painting in the nineteenth century. London: Phaidon Press, 1971.

Blunt, A., Artistic theory in Italy, 1450-1600. London: Oxford University Press, 1956.

Brown, G.H., A poetic for sociology. London: Cambridge University Press, 1977.

Clements, R.J., Michelangelo's theory of art. New York: Macmillan, 1965.

Colman, S., Nature's harmonic unity. New York: Benjamin Blom, (1912)1971.

Crane, W., Line and form. London: George Bell, 1900.

Danto, A.C., Nietzsche as philosopher. New York: Macmillan, 1965.

Dresser, C., Unity in variety. London: James S. Virtue, 1859.

Dresser, C., Principles of decorative design. New York: St. Martins Press, (1873)1973.

Dow., A.W., Composition. New York: Doubleday, Page and Co., 1924.

Eves, H., An introduction to the history of mathematics (rev. ed.). New York: Holt, Rinehart, & Winston, 1964.

Faulkner, R., Ziegfeld, E., & Hill, G., Art today. New York: Holt, Rinehart, & Winston, (1941)1963.

Feldman, E.B., Becoming human through art. Englewood Cliffs, NJ: Prentice-Hall, 1970.

Ferebee, A., A history of design from the Victorian era to the present. New York: Van Nostrand Reinhold, 1970.

Frey, R., Vision and design. New York: Brentano, 1924.

Geertz, C., The interpretation of cultures. New York: Basic Books, 1979.

Graves, M., The art of color and design (2nd ed.). New York: McGraw-Hill, 1951.

Hambidge, J., The elements of dynamic symmetry. New York: Dover, (1926) 1953.

Hambidge, J., Practical applications of dynamic symmetry. New York: Devin-Adair, (1932)1960.

Hatton, R.G., Handbook of plants and floral ornament. New York: Dover, (1906)1960.

Herter, C., Dynamic symmetry: a primer. New York: W.W. Norton, 1966.

Hertzler, J.O., A sociology of language. New York: Random House, 1965.

Jones, O., A grammar of ornament. London: B. Quaritch, 1910.

Lakoff, G., & Johnson, M., Metaphors we live by. Chicago: University of Chicago Press, 1980.

Lawrence, M., & Sheldon, C., The use of the plant in decorative design (for the Grades, and For the High School). New York: Scott Foresman, 1912.

Lilley, A.E., and Midgley, W., A book of studies in plant form with some suggestions for their applications to design. New York: Scribner's, 1905.

Meyer, F.S., A handbook of ornament. Chicago: Wilcox and Follet, (1888) 1945.

Moholy-Nagy, L., Vision in motion. Chicago: Paul Theobald, 1947.

Morris, W. (Ed.), The American heritage dictionary (New College edition). Boston: Houghton Mifflin, 1976.

Ocvirk, O.G., Bone, R.O., Stinson, R.E., & Wigg, P.R., Art fundamentals: theory and practice (3rd ed.). Dubuque, IA: Wm. Brown Co., 1975.

Paatz, W., The arts of the Italian Renaissance. New York: Harry Abrams, 1974.

Pevsner, N., Academies of art. London: Cambridge University Press, 1940.

Redgrave, R., Manual of design. London: Chapman & Hall, 1876.

Ross, D., A Theory of pure design. Boston: Houghton Mifflin, 1907.

Smith, N.S., Design with wild flowers. Milwaukee: Bruce Publishing Co., 1927.

Schwartz, M.D., "Design," Dictionary of art, B.S. Myers, Ed. New York: McGraw-Hill, 1969.

Teague, W.D., Design this day. New York: Harcourt Brace, 1940.

Whistler, J., The gentle art of making enemies. London: William Heinemann, (1890)1953.

Summary of

FUTURES RESEARCH METHODOLOGIES: A REPORT OF AN EXPLORATION OF A DELPHI STUDY

Judith A. Kula

Phoenix College

In an unpublished "Second Report on a Survey of Doctorates in Art Education" (Kula, 1979), the author examined the responses of persons with doctorates in art education with regard to those items which dealt with their perceptions of the field as it existed both at the time of the survey (Spring, 1978) and as they perceived the future might be. The responses suggested a lack of consensus regarding the present state of art education as well as little agreement regarding the direction(s) the field ought to be taking. Although the survey form used was quite lengthy, most information solicited was provided with the exception of those questions regarding future projections.

The results of the survey motivated this researcher (1) to investigate appropriate research methodologies to be applied to art education for forecasting future possibilities for the field and (2) to ascertain leadership groups in the profession who would be influential in planning for and designing alternative futures for art education.

At the National Art Education Association conference held in Atlanta in 1980, the author presented a session on "Futures Research Methodology and Potential for Art Education." During the session various futures research methodologies were discussed with regard to their application to art education. It was assumed by the presenter that those participants in the session comprised a very broad leadership with varying areas of expertise in the field. It was also assumed that those persons who were still in attendance at the end of the session had an interest in futures research possibilities.

At the conclusion of the session, 22 participants were asked to complete Round One of a Delphi study questionnaire prepared for the purpose of eliciting responses regarding the future of art education. The Delphi method was selected as most appropriate to this exploration because it is a multi-step, systematic process for extracting "expert" intuitive expectations of alternative possible futures.

Participants were provided ten statements for their responses. They were asked to (1) include the date they believed the statement would be implemented, (2) indicate the level of confidence they had in making the forecast and (3) rate the extent to which they believed this would be a desirable accomplishment. Space was provided for comments regarding each statement. Names and addresses of participants were obtained in order to provide feedback from Round One of the Delphi and to obtain responses to Round Two.

Data were analyzed from Round One in the Spring of 1980, participants were provided with complete copies of the results including all comments and asked to again respond to the same ten statements. Ten persons (45% of the beginning group) responded to Round Two. Although most Delphi studies normally go three rounds in order to achieve consensus, this researcher terminated the exploration after Round Two because of the decline in participation and the high level of consensus reached by those participants in both rounds.

The second exploration of the Delphi method was conducted in the Fall of 1980. The above survey form was again used, but the group targeted for participation consisted of the elected officers of the board of directors for the National Art Education Association. The twenty-four officers represented the various geographical regions of the United States as well as the levels of instruction included in public school teaching.

Fifteen (62.5%) of the targeted participants returned Round One of the survey. A lack of interest in participating in such research was assumed and resulted in termination of the Delphi at the conclusion of Round One. The responses were analyzed and compared with the data obtained from the first Delphi exploration (see accompanying table).

Space permits the inclusion of only one sample item from the Delphi explorations. The median response of the participants is indicated with the "M" and the IQR represents the interquartile range of the responses.

Because the comments were included with the data sent as feedback to participants readying for the next round, the survey instrument becomes a tremendous vehicle for transmitting information. It can be educational and it can be influential. The amount of consensus arrived at by the end of a complete Delphi as well as the fringe beliefs still maintained can definitely comprise a basis from which intelligent planning for the future can begin.

SAMPLE ITEM FROM DELPHI SURVEY EXPLORATIONS AND II (Kula, 1981)

STATEMENT NO. 7: Advances in television technology will attract many of our most innovative thinkers in art education.

Exploration I		Exploration II
ROUND ONE RESPONSES	ROUND TWO RESPONSES	ROUND ONE RESPONSES
Date: M = 1987 IQR = 1985-1990	Date: M = 1987 IQR = 1985-1990	Date: M = 1990 IQR = 1985-1990
Confidence: M = 5 IQR = 5-6	Confidence: M = 5 IQR = 5-6	Confidence: M = 5 IQR = 4-6
Desirability: M = 4 IQR = 4-6	Desirability: M = 6 IQR = 4-6	Desirability: M = 5 IQR = 5-7

EXPLORATION I: Comments from Round One, Statement No. 7:

1. Programs are currently in preparation which center upon this idea.
2. Television will grow to be the #1 audio-visual medium in the future.
3. This should already have happened. We've missed the first boat--hopefully a second one will be sent.
4. It may attract the most innovative artists before it does "thinkers in art education".
5. What about video and films, film making?
6. It could work for the general benefit of education in aesthetic awareness and visual literacy.
7. TV is only one graphic medium that is technological and may be superceded (or TV may be transformed).

EXPLORATION I: Comments from Round Two, Statement No. 7:

1. The TV medium is perhaps the most influential, and its use will continue to expand to all areas (including art education).
2. This is highly desirable since this media can reach large groups of people.
3. How can art educators let such a powerful visual media go to waste?
4. Yes, of course it will, but in what way and how many of them?
5. TV in conjunction and as follow up to teachers visits.
6. Why not--it may be "Real People" or "That's Incredible" however!
7. Technology and human behavior seem to be the new frontier, beyond TV.

EXPLORATION II: Comments from Round One, Statement No. 7:

1. Especially use of cable system for highly specialized art programming.
2. The newest, most influential medium.
3. No real movement in this direction because of the personal involvement of the artist.
4. Many will have numerous careers.
5. Good idea!
6. Great advances!
7. We should have been into this earlier.

BEYOND INDIVIDUALISM IN THE ARTS

Peter London

Southeastern Massachusetts University

> If you consider the individual by himself, then you see of man just as much as you see of the moon; only man with man provides a full range. If you consider the aggregate by itself, then you see of man just as much as we see of the Milky Way; only man with man is a completely outlined form. Consider man with man, and you see human life, dynamic, twofold, the giver and the receiver, he who does and he who endures, the attacking force and the defending force, the nature which investigates and the nature which supplies information, the request begged and granted--and always both together, completing one another in mutual contribution, together showing forth man. (Buber, 1955, p. 205)

I propose that there is a direct correlation between the precarious state of our cultural pattern and the role that artists and art educators assume in our society. I hope to demonstrate that the near fatal deficit of our culture is its undue esteem of individualism over the community--of private gain over the public good, and that the artist and art teacher reflect these same social values. I wish to demonstrate that artists need not assume the role of estranged other and fierce individualist in order to exercise their powers of imagination and craft, but may put these resources toward the construction of a society that is in harmonious relation with its environment. Finally, I hope to show that the artist can play a central role in society--not as society presently is, but in the construction of a more just and harmonious civilization towards which we must evolve.

A root problem?

I know of no one personally, nor of any professional scientist, educator, social or political scientist who believes that if the present pattern and direction of our social, politi al and economic behaviors persist that the likelihood of our survival as a civilization, even as a species, is certain. If we are not likely to "make it", what are the flaws in our system which so threaten its continuation? Is it a matter of insufficient cheap energy, or enough food or enough space, or too many people and too much refuse for too little space? Perhaps we don't have enough information about how the world works, or perhaps we have too much information but insufficient ethical sensibilities to make use of the information. Perhaps the problem is that what we are and what we have is actually on the right track but we haven't as yet traversed sufficiently far in order to see the light at the other end. Some claim too much governmental interference subverting our naturally good tendencies. Others argue the opposite,

that we need a stronger, universal government to curb our naturally rapacious appetites. Is the real issue avarice, spiritual bandruptcy, ignorance, egocentricism or, more pessimistically, is human pain and societal violence due to a generic lack of sufficient intelligence?

Each one of these real problems has its devotees, and from time immemorial people have worked in each of these areas attempting to relieve their oppressive consequences. The plethora of specific problems, however, argues against the sumpremacy of any one and for a more inclusive characteristic which manifests itself not directly but through the various media of politics, economics, technology, ethics and so on, giving it many appearances but one basic nature.

Our task, then, is to see past the variety of presenting symptoms in the hopes of glimpsing a more fundamental property. We will not begin with asking what is wrong, but with a different sort of question: what are the characteristics of any viable unit, any alive entity? If we can isolate a fundamental process whose absence or presence is the critical determinant of all life forms we may then look for the degree of its presence in our culture.

A fundamental process: homeostasis

What are the universal and minimum essential life signs? To be viable every organism must be able to entrap a source of energy, acquire nutritive elements, metabolize its food, excrete wastes, and procreate. Other biologic and/or chemical operations could be cited as minimal essentials of life; however, all these activities describe a certain level of organization which are quite complex and already differentiated from each other. We seek a deeper property of life, one which is not the special province of any one organ, but is a behavior which every organ and activity must have.

The absolute essential for viability seems to be not an organ or a process but a quality of a process. This may be described as synchronized appropriate reaction to environment: homeostasis. Simple or complex, single biologic unit or multiple social groups, unless the entity has the ability to achieve and maintain a homeostatic relation with its interior and exterior environment it will perish. Without this quality permeating all of its processes and subdivisions, the insufficiencies and surfeits of any one subunit will eventually starve or poison the system. Homeostasis is viability.

There are several important qualities of homeostasis that need to be made clear before we examine our cultural ways of using this factor as a test for the viability of our culture. I wish to describe this term via two quite different methods, one by a quote without additional commentary, which will set a philosophic context, and another by scientific description.

From a scientific basis, homeostasis can be said to be the pattern of interaction between all sets and subsets in which dynamic equilibrium is maintained. It is not a description of any one or more discreet entities, but a description of how any two entities articulate. Homeostasis refers to networks, response ability, coherence, integration, mutuality.

A system cannot survive if any one of its vital parts ceases to function or if any one of those parts functions faster or slower than the others. Coherence is the requisite of existence. Aberrant life forms which are not in homeostasis with their environment do arise but, like all cancers, they soon overtax their sustaining context and perish along with their victims. Every viable system is part of a network of exchange, a sychronized processing conduit pulsing in harmony with all of nature.

> A Wintu Indian said this: The White people never cared for land or deer or bear. When we Indians kill meat, we eat it all up. When we dig roots we make little holes. When we build houses, we make little holes. When we burn grass for grasshoppers, we don't ruin things. We shake down acorns and pinenuts. We don't chop down the trees. We only use dead wood. But the White People plow up the ground, pull down the trees, kill everything. The tree says, "Don't. I am sore. Don't hurt me." But they chop it down and cut it up. The spirit of the land hates them. The Indians never hurt anything, but the White people destroy all. They blast rocks and scatter them on the ground. The rock says, "Don't. You are hurting me." But the White people pay no attention. When the Indians use rocks, they take little round ones for their cooking...How can the spirit of the earth like the White man?...Everywhere the White man has touched it, it is sore. (McLuhan, 1971, p. 15)

Homeostasis between individual and society

Having selected homeostasis as our test of viability, let us compare the characteristics of our human relationships with those of a system in homeostasis and examine the results. Our Western society's present and historic behavior is one of ethnocentric supremacy, acquisition and accumulation, and domination encouraged by both our secular and religious leadership; our world-view makes humans and the rest of nature discontinous, making us the chosen people having dominion over nature and all "pagan" others. We value conquest and control. We try to reform nature to conform to our own appetites. We try to hold on to things, to possess them utterly. We are more compelled to proclaim than we are to listen. We value the individual more than the community. We focus on single entities rather than the connections which unite them. We are trained to perceive differences, distinctiveness rather than commonalities. We want to win rather than share. Comparing these social values and behavioral patterns with the qualities of organic homeostasis we cannot fail to notice the marked differences, even the antithetical characteristics, of the two. Nature's pattern is one of a universal community with each subunit being distinctive, necessary and integrated within a larger ecosystem. Our pattern is one of egocentric imperialism.

> The problem with individualism is not that it is immoral but that it is incorrect. The universe does not consist of a lot of unrelated particles but is an interconnected whole. Pretending that our fortunes are independent of

> each other may be perfectly ethical, but it's also perfectly stupid. Individualistic thinking is unflagging in the production of false dichotomies, such as "conformity vs. independence," "altruism vs. egoism," "inner-directed vs. other-directed," and so on, all of which are built upon the absurd assumption that the individual can be considered separately from the environment of which he or she is a part. (Slater, 1975, p. 15)

With this value system and similarly guided technology we have in fact been remarkably successful in attaining our goals of conquest and acquisition. We have taken these material prizes as signs of achievement, as proof positive for the validity of our goals and our methods. Yet it is becoming increasingly evident that these same values and methods used to win the world are beginning to show signs of overreaching themselves. Their limitations are becoming apparent. By consuming faster than the rest of the system can replenish, by usurping the resources of the entire network for our local gain, we are beginning to see the evidence of the fatigue not only of our culture but of the biosphere of which we are an inextricable member. My claim is that the primary deficit of our society is that we are out of balance with our government due to our overemphasis of individualism and neglect of communion, of private gain over public good.

The archtype individual: the artist

There is probably no other group in society for whom individualism is so highly esteemed and operative as among artists. Thus, the very characteristic of our society which promotes such fatal results is the same characteristic which shapes so much of the activity of artists. I wish to examine this relationship between the artist and egocentrism to see if one is necessarily requisite for the other.

One describes the traits of an artist as being skillful, sensitive, original, courageous, imaginative, freedom-loving, wonderous, internally motivated, emotional and expressive. These seem unequivocably positive personal and social traits sufficient to account for artistic behavior. In addition to these, there are several other traits associated with artists which are less propitious. The artist can also be described as egocentric, narcissistic, elitist, and uncompromising. It is just these and only these latter traits which the artist seems to share with the rest of society, and which lead to a fatal imbalance between man and man, man and nature. These latter traits, all stemming from overemphasis on individualism, have the least to do with the creative experience, the making of art. Sensitivity, openness to the world, a continuous sense of wonder, courage, skill, imagination need not be imbedded in an isolated, narcissistic self. Narcissism has no necessary monopoly on sensitivity or skill or courage or any of the other traits. A global sensitivity, and a universal love is the correlate of sensitivity, wonder, courage, openness more so than is narcissism. Creative expression originating from an individuated self integrated within community has the necessary prerequisites of artistic achievement. Creative expression originating in an isolated self works from a diminshed base and reaches toward a smaller world.

The divisability of artistic expression from rampant individualism, narcissism, has been the basic relation of the artist to society for most of social human history and is still the prevailing pattern of relationship throughout the world, except in industrialized societies such as ours. In other times and presently in other places, the artist stood not at the periphery of society as a decorative or petulant element, but at the very center. The artist, along with the secular and sacred authorities, shared responsibility for maintaining the harmony between the community's internal and external viability. The artist gave significant form to the compelling and often ineffable concerns of the people. Common man addressed each other in times of critical issues and events with ritualized behavior, calling upon the artist to give voice and weight to these matters. In marriage, birth, coming of age and death, the artist was sent for to again give elevated and appropriate form to these vital communications. In this fashion, as a conduit of essential communications between the nodal points of society; the artist stood at society's crossroads.

But our society is not a community, and artists are not longer at the center. Once the center the artists are now on the periphery, once of structural necessity they are now decorative, once articulating the common dream and voice they now only raise their own. The existential anxiety of our society is the individual trying to go it alone, deprived of secular and sacred consul. With nothing before held as credibile and nothing definite to follow, we seek our own advice for our own salvation.

The potential of artists and art educators

Does the artist have a role in such necessary accomodation? Can we be an agent for such change? Can artists relinquish their hold on the privileges of individualism and put their talents to larger objectives? It would be folly to be overconfident in the potential for success of this task nor underestimate the enormity of change required of artists and art educators.

Nonetheless there are skills that artists do possess and roles which they have assumed which do offer a positive direction. We need to do two things. First, we need to distinguish between what artists in our society presently do and what the potential of their resources are. Second, we need to review what artists have historically contributed to society as forces of an intergrated, homeostatic community. It may be instructive at the outset to itemize some of the resources of artists which, when combined with social values of dialogue and communion, have the potential of nudging the evolution of our society in the direction of homeostasis.

The creative act, making art, is an act of assigning place and order to entities. As such, this activity is one requiring sensitivity to the discreet qualities of things and the "right" relationship between things. It may be said that art is constructed from similar sources and needs as primitive man constructs myth and cosmologies. The prime function of myth is to assign order to all things in the world, locating the self, the social unit and thus binding all entities in a necessary and intercommunicating order. This activity of ordering is also the basic task of the artist. It is also the basic force of the art work, relating as it does, the work at hand to all other images of the world, and the work to the observer. Art making,

like myth making, is a human being's attempt to escape the teeming chaos of things and events. The fabrication of art and myth are means by which we unite ourselves with the world, reducing our sense of isolation, fear of being overwhelmed by forces so much grander than ourselves. Art and myth assign specialness to all separate entities and assigns to each entity its correct place, its right relationship to all other entities. The inability to perceive order and universal relationships is characteristic of our society. Here is a real need for the artist as a person sensitive to subtle patterns and able to compose orderliness from seeming chaos.

Another capability of artists is their heightened perceptual acuity. Perceptual myopia tends to breed repetitiveness, smugness, smallness of vision and petty, limited ambition. Limited perception makes available only the largest and most obvious of things. The artist having keen perceptual powers for fine, subtle and complex pattern, could present society with images which evidence this universal fabric.

The artist is able to articulate via the intellect the emotional and intuitive dimensions. A devisive quality of human behavior has often been attributed to the apparent split between intellect and emotion. Being able to coherently articulate sensations stemming from the emotional network is a sign of a mind capable of integrating this two processes. Our society, dividing as it does feeling and intellect, could benefit from those whose consciousness takes both into account.

One of the essential characteristics of creative people is their enduring sense of wonder, their openness to the world. A closed mind, like a myopic eye, tends to repeat itself. We are looking for a way to change our system, not repeat it. Therefore the artist's ability to receive new information also allows that newness to penetrate into old patterns, disassembling old relationships and truths. To be surprised, to wonder, is to be available to change.

The artist's position is not so much one of being part of the world-as-it-is, but being in the world-of-possibilities. Artists have an affinity with the existential position of the world without absolutes, without guides and without imperatives. Being wed neither to current ways nor values, the artist is in a position to consider and adopt alternative modes.

These are some of the important resources of the artist. They can be put to their present use and support our unviable society or these same resources can be put to the evolution of an emergent society, one which acknowledges its cooperative role in the universal order of nature.

Towards a new role for artists

> The process of stewardship begins with a gradual overcoming of the self protective ignorance that isolates us from the majority of people in the world, and with a growing awareness of the needs, fears, and hopes that bind all humanity. Then we come to see that developing a harmonious relationship with nature is a requirement for the survival of the human race. The

> continuation of the present competitive assault on the natural order will surely bring chaos, deprivation, and, quite possibly, the death of everything. However, no new relationship with nature is possible without a new stage in human relationships, rooted in the most basic survival values of all: sharing and cooperation. (Barnet, 1980)

We may also gain insight for alternative roles for artist/art educator by looking at the functions of artists working within a society which is in a balanced relation with its environment. What we seek is a society which reocognized, in value and behavior, that they are a necessary and inextricable unit in a universal web of life. In those societies the artist serves the community in several integrative ways. The artist, by giving perceptual form to feeling and idea, transforms the realm of concept into incarnate entities. In this way the artist brings privately held thought into public examination and practice. The art object or event, like speech, is the vehicle through which individuals break out of the isolation of private experience and share experiences, creating a common body of knowledge. It is also the force which shapes a collection of random individuals into a coherent society. The act of art is the organizing of seemingly separate entities, be they color, shape, sound or movement, into a pattern which demonstrates their actual interrelatedness. The way in which valued items are organized by the artist manifests the manner in which society-at-large typically organizes itself. Therefore the art object serves to exhibit two fundamental qualities of mind which, when shared, create community: what things are of value, and what relationships are of value. Another way of stating this is that art simultaneously represents the <u>facts</u> about the world as well as the <u>truths</u> which bind the facts into a coherent view of the world held by that particular society.

The artist takes the collective traditions of the past and synthesizes them with current forms making the past known to the present, and the present available for the future. Art can thus be likened to the function of Jung's "collective unconscious" a common repertory of past experiences in the form of a universal collection of images. The artist is the most adept member of society in externalizing that source of wisdom and bringing it into the public domain through significant and decipherable form.

We live in separate bodies, inhabiting different spatial and perceptual territory. We are born alone, live separately and die, one by one, alone. This real physical isolation is our greatest source of anxiety and, likewise, the greatest impetus to escaping that intolerable state by seeking love relations and group identities. The artist serves the need to overcome solitariness by creating the alluring trappings of communal celebrations, of comings-together. The glitter, merry sound, and other sensual delights which infuse every celebration, serve both to lure people to its center, as well as conceal, under the veil of ritual and exaggerated emotionality, the deep compelling hunger we all have to be part of a larger unity, to be imbedded in a seamless cosmos.

The artist, through song, dance, costume and precious object, brings people together, celebrating not only the immediate event but the joint

recognition that life must be a briefly shared, all-too-fleeting excursion from unknown to timeless unknown. The artist strengthens society by providing an opportunity for society to pause in the midst of the hurly-burly of daily life and to contemplate the larger patterns of life. Art refers not only to its immediate self but points in many referential directions--a pointing to precedent, to emergent possibility, to similarities and contrasts. The consideration of art is always an act of extension beyond the here and now.

The artist then serves society in several integrative ways: describer of the human condition, the synthesis of past into present and towards the future, the shaper of private dreams and visions offered to common consideration. The rememberer, recorder, prophet. The decorator. The one who separates the mundane from the significant, the assigner of order, the cosmic clown, the one who helps us celebrate, to howl our grief and joy unto the heavens.

In sum

I have tried to show how individualism is an insufficient social value for a viable social unit, unable as it is to direct social forces towards homeostasis with the rest of the cosmos. I have also attempted to show how the artist and, by implication, the art educator could make a central contribution to the evolution of our society from its present disintegrative state to one of a coherent community. It is a legitimate and possible role for the artist to make a contribution to the establishment of a society which recognizes the mutal interdependence of man and nature, and which seeks accord and the common good as the product of individual imagination and enterprise. Communion is no threat to individualism; rather, individualism is the first necessary step of one distinctive soul turning towards another in the eventual act of dialogue, communion, acknowledging the qualities which unite all diversity in a larger universal pattern.

If we are going to make it, the world view of dialogue, communion and homeostasis offers an alternative to egocentrism, domination, and solitary individualism. The artist needn't be wedded solely to the range of individual utterance and private advantage. There can be equally gratifying enterprise offering a much wider palette of sources and purposes and, ultimately, much deeper reward.

References

Barnet, R.J. The world resources. The New Yorker Magazine, April 7, 1980.

Buber, M. Between Man and Man. Boston: Beacon Press, 1955.

McLuhan, T.C. Touch the earth: a self-portrait of Indian existence. New York: Outerbridge and Lazard, 1971.

Slater, P. The pursuit of loneliness: American culture at the breaking point. Boston: Beacon Press, 1976.

CARL JUNG: A FORMALIST CRITIQUE

Harold J. McWhinnie

University of Maryland, College Park

I will present a review of the basic thoughts of Carl Jung and outline his research in areas such as psychological types and the uses of symbols in art. Special attention will be placed on his discussions of Schiller's work on aesthetic play. His work on psychological types will be related to research in art education with the Myers-Briggs tests. His work on symbols in art will be related to the new and growing interest of art education in the whole field of Creative Arts Therapy. Jung's influence on art education will be discussed within the historical and philosophical context of the past 30 years of art research.

The title is a play on words because instead of being a critique of Jung according to formalistic aesthetic theory, I offer Jung's work as a critique of aesthetic formalism. But, why present this at the Caucus for Social Issues and Art Education? My response is that aesthetic formalism is essentially an elitist doctrine and by its insistence upon the formal properties of the art object, neglects many critical social and psychological concerns. Too much of the recent developments in aesthetic education have been dominated by aesthetic formalism.

While Jung's ideas were implicit in many writings by art educators such as Read (1967), Munro (1941), and others, the current return to interest in his ideas is a result of the movement that considers art therapy as a part of art education concerns. In addition, recent interest in mainstreaming in art and in education have directed the art educator to widen the range of his professional interests.

This paper will also seek to review those collected writings of Carl Jung that most specifically relate to problems in the psychology of art and to questions of education in the arts. This writer has long argued that psychological studies are relevant to questions of aesthetics, and Jung's work demonstrates the wisdom of that argument (McWhinnie, 1971). It would seem that a meeting of the Caucus for Social Issues and Art Education is a most fitting place to present and review this material.

In addition, Jung's work will be reviewed with special reference to the work of Arnheim and Gombrich. All three of these thinkers have in many ways formed the cornerstone of the psychology of art, and as this paper will try to show, have greatly influenced theories of art education and have provided the theoretical underpinnings for significant research efforts in art education. In this paper, we take a new look at an old question, "What is the psychological structure of art and of aesthetic expression?".

This paper on the work of Jung forms the final part of a trilogy of papers written during the summer of 1979. In many ways, that summer was

a transitional one for my work as an artist and educator; the ideas of Jung seemed to be an important step in that transition to a new direction in my own artistic efforts.

The ideas of Carl Jung have permeated art education thinking since the 1930's, when they first became popular. But, to my knowledge, there has not been any systematic review of his writings from the original sources themselves. Now would seem to be the time for such a review, especially in relation to my papers on Arnheim and Gombrich. The research on those other two key figures led me directly to the work of Jung for answers and insights which were lacking from the other respective approaches to the work of art.

One can hardly look at the writings of Sir Herbert Read (1967) or Suzanne Langer (1951) as well as, of course, those of Lowenfeld (1953) without acknowledging the contribution of Carl Jung to their respective ideas. The current interest in the work of Piaget (Lansing, 1960; Pitard, 1977, 1979) have, indirectly at least, demonstrated a basis in the work of Piaget for an interest in Jung's work. A great deal of June McFee's work (1968) is also based upon Jung. However, in all of the works cited here the influences have not been fully realized. The purpose of this paper is to make all of this explicit within a very broad investigation and analysis of Jung's collected works. The time seems ripe for such an effort!

The contributions of Arnheim (McWhinnie, 1979) towards our understanding of the psychological foundations of art are threefold:

1. the identification of clean developmental trends in behavior and art learning;

2. the demonstration of the use of Gestalt principles of perception as a basis for design principles;

3. the identification of the element of expression as a key factor in the nature of 20th Century art.

The contributions of Gombrich (McWhinnie, 1979) are also threefold:

1. the identification of the relationships between knowing and seeing as they affect the nature of the artistic image and the nature of illusion-making in art;

2. the recognition of the active functions of the viewer as well as the artist as an active force in the process of aesthetic perception;

3. the recognition of the basic idea that "art is born of art" in any historical or cultural explanation of artistic style.

Gombrich (1961) posed his famous riddle of artistic style, "Why do artists paint the way they do?" This paper will hopefully demonstrate it is really to the deeper analytical concept of Jung that we need to turn in order to find the answer. My research on Arnheim and Gombrich brought me to that point and hence, in part, motivated the current work on Jung.

The insights of Jung into the artistic process are also at least threefold and may be summarized as follows:

1. the identification of artistic and creative types as a part of an overall typology of human behavior and human types;

2. the explanation for the psychological growth and development of the image-making process involved in human artistic forms;

3. the explanation for the existence of artistic styles and symbols which cannot be explained by a linear or conventional account of art history.

These three contributions of Jung focus upon variables in the art object, artistic process, and artistic personality that are not explained by or even attended to by aesthetic formalism. It is my view that both Arnheim and Grombrich are formalists who have given us less-than-adequate explanations for the artistic process.

The identification of creative and artistic types

The art educator as well as the philosopher have long held to the idea that artists were indeed different in their basic personalities and in their overall cognitive structures (Read, 1967). In fact, the identification of creative types has long been one of the mainstays of psychological research in art education. The influence of Jung on creativity research in art education has been implicit rather than explicit and we have not, it seems to me, acknowledged as a profession his great contribution. As in many areas of art education research, we have depended upon the use of secondary sources for many of our ideas. In fact, one of the great pitfalls of art education theory has been this dependency upon such secondary sources. This, however, may well be a characteristic of a hybrid field of research such as ours.

Jung pioneered the use of word associations in order to probe the personalities of his patients (1973, abstract 000029). This method of word association developed early in both Jung's career and in the 20th Century, and was later to be used and refined for the identification and study of creativity by Barron (1952, p. 199-203), MacKinnon (1961). The data from these later studies clearly validated the early hypotheses of Jung as to the nature of the types of human personalities. In art education, this research dominated much of the research done in the 1960's. Von Franz has written about Jung's early work:

> Through his studies in word association at the Burgholzli, Jung discovered psycharic complex, as he called it--that is, he was able to demonstrate that there are emotionally charged nuclei in the psyche which can be entirely unconscious, partly unconscious or conscious. They consist of a core of inner nucleus which is autonomous and which tend to amplify itself by attracting more and more related feelings-toned representations or orders (1975, p. 59).

The significance of this approach of Jung's, a very careful study of the human psyche, done very much like a natural scientist would study a group of objects, provides a very important model for educational research. Piaget employed this same method of study to explore the development of cognitive knowledge. In this respect, Jung and Piaget provide us with very important theoretical models.

In an essay called "Two Kinds of Thinking" (1967, abstract 000080) Jung sets forth the idea that there are two modes of thought which characterize not only human beings but various types of group and human endeavors. Directed thought is described as primarily verbal, rational, and scientific, and non-directed thought as primarily non-verbal, artistic and creative. Non-directed thought was seen as characteristic of preliterate peoples, primitives, children, and the mentally ill.

The work in the comparative psychology of mental development by Werner (1974), the use of the arts in therapy, the idea of two cultures (Snow, 1961), and finally, the recent research and insights into the nature and functioning of the two halves of the brain, are all major developments that attest to the wisdom of Jung's early speculations. They were truly the seeds for major trends in 20th Century psychology.

Introverted and extroverted personality types is beyond doubt the one Jungian concept known to almost everyone, and often without knowledge of its specific origins within Jung's total work (1971, abstract 000094). According to the Jung's interpretation the following are the main distinctions between these two types:

1. introverted - a subjective type in which one's own psychological processes become the center of interest of life. Life-giving energy seeks the subject himself with the external object having a lower value.

2. extroverted - the external object becomes the center of interest and ultimate value rests on the object rather than subject.

These two very general personality types are meant to be broad categories and not finite classifications. Unfortunately, these two types have become intermixed with the descriptions of directed and non-directed thinking processes and, in the writings of many art educators, with creative and non-creative personalities. It was simplistic to conceive of these types in terms of dualities such as art vs. science, for example. Jung himself cautioned that interpretations of these types for real life situations are matters of degree.

As a part of his work on psychological types, Jung deals directly with some of the important historical antecedents of our current interest in aesthetic education. In one part of his research in this area, Jung dealt with Schiller's ideas in the essay by Jung entitled "The Aesthetic Education of Man" (Vol. 6, 1971, abstract 000102 and 000103). Schiller's discussion of the superior and inferior functions of man became the model

for the introvert, very much as Goethe became the model for the extrovert. These terms and labels may be unfortunate. What is really perpetuated here is the myth of creative and artistic knowledge as being somewhat less than objective knowledge and, in many people's minds, inferior to scientific thought. This was, of course, the intent of neither Schiller or Jung. For Jung, Schiller provided historical and philosophical underpinnings for his own psychological explorations. For the aesthetic education movement, Schiller's speculations provided a similar service.

From Schiller's essay, Jung took some additional elements for his typology. The potentialities of feeling/sensation and the thought types became wedded to the idea of the introvert and extrovert. For Jung, the evolution of the types with background materials drawn from poetry, philosophy, history, religion, and the arts became an almost-cosmic view of the world. He came to relate his own interests in the arts and in man's symbols to his basic psychological model, as he progressed in the development of his theories.

In Jung's theory, the attitude types of introversion and extroversion are described as being inborn and as having a biological foundation distinguished by their attitudes towards the object. It is likely that most individuals are born with a greater capacity to adapt in one mode rather than the other mode. This theory of neurosis led to the central importance in Jung's work of the nature and content of one's drams. Jung talked about his Number One and Number Two personalities in much of his later writings, which implies this essential duality of man's nature. This was the basis for his theory of types:

A. Extroverted Types (ET)

Extroverted Thinking (ET) - this type is oriented by objective data

Extroverted Feeling (ET) - oriented to external reality; women seem to predominate in this type

Extroverted Sensing (ET) - uses senses as mode in relating to objects and to external reality

Extroverted Intuitive (ET) - this type uses the intuitive mode in responding to object

Jung developed similar categories for the introverted type. He described those as follows:

B. Introverted Types (IT)

Introverted Thinking (IT) - focuses on new ways of thought rather than on facts, Kant cited as example

Introverted Feeling (IF) - women tend to use subjective mode in relating to ideas theory

Introverted Sensing IS	-	focuses on subjective concepts of perception and expression
Introverted Intuitive- II		visual as artistic type, filters the worlds of sensation through artistic categories

When all the possible types categories are combined, the results now become as complex for Jung as human behavior itself. In his work with patients, these categories became means by which Jung could come to classify at least some of the behaviors he observed.

One major influence of Jung's types was on the development of the Myers-Briggs Type Indicator (MBTI). Based upon the Jungian typology, it has been subjected to extensive research for more than thirty years, the last twenty of those under the auspices of the Educational Testing Service.

The MBTI (Form F) consists of 166 multiple choice items in a booklet used with an answer sheet; it yields four indices of the respondent's preferences:

EI (Extroversion-Introversion) - Is the subject's primary focus on the outer-world of people and things or the inner realm of ideas?

SN (Sensing-Intuition) - Does the person prefer to perceive by using senses or by employing intuition, imagination, inspiration?

TF (Thinking-Feeling) - Does the person prefer to judge or evaluate with mind or heart, i.e., is he/she more often analytical, logical, or does he/she rely on empathy, feelings, sensitivity?

JP (Judging-Perceptive) - Is the person primarily concerned with making systematic, orderly judgments about the world or with experiencing, understanding and accepting it?

When combined into a table we have the following matrix into which the MBTI categories become integrated:

ETS = extroverted/thinking/sensing
ITS = introverted/thinking/sensing
ETI = extroverted/thinking/intuitive
ITI = introverted/thinking/intuitive
EFS = extroverted/feeling/sensing
IFS = introverted/feeling/sensing
EFI = extroverted/feeling/intuitive
IFI = introverted/feeling/intuitive

Jung, to his great credit, employed these theoretical models as ideal modes of behavior against which patients could be compared. By using the type of categories, Jung could, in the traditions of the great natural scientists such as Darwin, Linneaus, or Piaget, make some sense out of the complexity of life and life forces he came to observe almost daily.

Jung came to realize that the principal difficulty of the introverted personality type was that the prevailing mode of Western thought was itself extroverted. The subjective modes of behavior tended to be devalued in Western culture and hence the introverted type often comes to devalue subjective qualities in themselves. One problem with the Jungian types is that they evolve not only from experimental data and Jung's work with his own patients, but also from a deep philosophical, historical, and literary base. They reinforce some of the old stereotypes of Western European Culture. For example, not all women are extroverted feeling types nor are all artists introverted intuitives. Many who have used these categories have fallen into a trap of labeling.

June McFee (1968) used the MBTI in a study of creativity at the ninth grade level and found the instrument was highly sensitive to differences as to how the students related to a variety of visual design problems. McWhinnie (1973) tested a group of art education students and found that as a group they tended to be ITS; whereas art majors were tested as IFT. This finding of a significant difference between art studies majors and art education majors is important, because in art education, we have long been plagued by the talented art student who simply cannot relate to students nor perform in the classroom. The MBTI does seem to distinguish between these two personality types. Currently there seems to be little research in this area, which is maybe due to the difficulties of using tests of this kind in a group or school setting. It is a promising area and ought to be continued, if possible.

The archetypes and the collective unconscious

Jung's second major contribution, in terms of the psychology of art and the use of symbols in dreams and in works of art, derives from his idea of the collective unconscious. The problem with this, the cornerstone of Jung's entire thought, is that so many of his ideas have been taken out of context and popularized in the artistic as well as the psychological literature. One needs to see each part of the Jungian system evolve and relate to the other in a coherent whole. An idea such as the collective unconscious, taken out of context, does an injustice to the essential logic of the whole.

Jung's use of cultural and artistic history to validate his theory of types led inevitably to the identification of certain themes which occurred over and over again in different times and places. Thus he saw in the development of his theory of psychological types, a rationale to turn more and more to art, religion, and philosophy for the validation of his theoretical constructs. Some of the main archetypes identified early in his research were:

mother figures and their symbols
images of rebirth
transformations
the child
the lively spirit

One explanation of the riddle of artistic style posed in my Gombrich paper (1979) can be, I believe, found in the theory of Jung. Gombrich

argued that the human mind and spirit is not a tabula rasa but that art grows out of art, that there is a common basis for many different artistic styles.

I remember a most vivid experience some years ago. While in the British West Indies, I saw some drawing done by a West Indian boy (of East Indian origins), and was stunned by the similarity of his work to 15th and 16th century Indian paintings (of which he had no direct knowledge). It was for me an eerie experience. Jung used similar observations to posit the theory of these symbols, styles, and images as somehow remaining deep within the human soul across time and space. The studies of the survival of African traits, music, and dance form, etc., within the American black community is yet another example of cultural survival without direct contacts.

As a part of his own experimental work on dreams and their symbols, Jung evolved his interest in and use of visual arts. The concept of the archetypes as the mode of expression of this collective unconscious is probably best presented in Volume 9 (Jung, 1968, abstract 000226). Jung argued that in addition to the purely personal unconscious as discovered and analyzed by Freud, a deeper unconscious level existed and this level may be sought in art forms as well as in dreams. This deeper level manifests itself in the universal archetypes expressed in dreams, religious beliefs, myths, and fairy tales. These archetypes, as unfettered psychic experiences, appear sometimes in dreams and sometimes in considerably more complex forms due to the operation of conscious elaboration (in myths). Archetypal images expressed in religious dogma, in particular, are thoroughly elaborated into formalized structures which, while expressing the unconscious in a circuitous manner, prevent direct interaction with it.

Some recent works in art education have attempted to prove some of Jung's insights. Craig (1974) looked at the survival of African aesthetic qualities in the aesthetic preferences of blacks and found positive but limited support for his theoretical postures. Mohammed (1979), in a cross-cultural study of patients' drawings in America and Egypt, is directly considering the cultural versus the universal nature and origin of symbolism. McWhinnie (1970, p. 201-210) found some support for the existence of formal aesthetic qualities in patients' art works that demonstrated their artistic merit within a wider context than had previously been felt.

Jung's contributions, with reference to art education, may be summarized as follows:

1. the existence and nature of our dual personalities
2. the use of dreams and art works as a means to the unconscious
3. the unconscious seen as the ultimate reality
4. caution against a superficial use of Eastern religious practices
5. caution against the use of artificial means of enlightment such as drugs
6. artistic experience is seen as a viable means to enlightment

57

7. attention should be paid to both symbols and the aesthetic forms in the art products of children and mental patients

As I pointed out in the body of this paper, he did not directly discuss child art as a source of enlightment but his greatest influence on our profession is threefold: 1) the nature of symbols in art, 2) the use of art in therapy, and 3) the nature of the psychological types.

References

Barron, F. "Artistic choice as a factor in personality style," Journal of Psychology, 1952, 33. pp. 199-203.

Craig, R. "The Existence of a black aesthetic in junior high students." Unpublished Ph.D. dissertation, University of Maryland, 1975.

Gombrich, E. H. Meditations in a hobby horse. New York: Phaidon, 1971.

Langer, S. Philosophy in a new key. New York: Mentor, 1951.

Lansing, K. Art, artists and art education. Dubuque, Iowa: Kendall/ Hung Publishing Company, 1976.

Lowenfeld, V. K. Creative and mental growth (2nd ed.). New York: MacMillan and Co., 1953.

MacKinnon, D. W. "Creativity in architects," in The Creative Person, proceedings of a conference held in Berkeley, California, 1961.

McWhinnie, H. J. "Development of rating scale for the study of patients' drawings," Art Psychotherapy, Vol. 1, pp. 201-210, 1970.

McWhinnie, H. J. "The work of Arnheim," unpublished paper, 1979.

McWhinnie, H. J. "Does the artist paint what he sees?", unpublished paper, 1979.

McFee, J. K. "Creative problem solving of superior adolescents," NAEA monograph, 1968.

Mohammed, A. "A study of patients' drawings in U.S. and Egypt," Ph.D. proposal, University of Maryland, 1979.

Munro, T. "Art Education." In Fortieth Yearbook of N.S.S.E., 1940.

Pitard, N. D. "The work of Jean Piaget and its significance for art education." Unpublished Ph.D. dissertation, University of Maryland, 1977.

Pitard, N. D. "Work of Piaget and art education," unpublished paper presented at NAEA Convention, Houston, Texas, 1978.

Pitard, N. D. "The intelligent eye-fact or fallacy," unpublished paper presented at the University of Illinois Symposium for Research in Art, 1980.

Read, H. A. Education through art. New York: Random House, 1967.

Snow, C. P. The two cultures. Cambridge University Press, 1961.

Von Franz, M-L. [C. G. Jung, his myth in our time] (W. H. Kennedy, trans.). C. G. Jung Foundation for Analytical Psychology, 1975.

Werner, H. A. Comparative psychology of mental development, University Press, 1947.

A SOCIALLY RELEVANT ART EDUCATION

Lanny Milbrandt

Wichita State University

"Plato...implied that a society is sensitized and influenced well by every sight and sound of beauty; he compared the effect to that of a pure breeze blowing across a good land." (Schinneller, 1961, p. 5) The foregoing statement may imply that a society is shaped in its responsive aesthetic dimensions through interactions with the arts.

What is it that we are about, our raison d'etre? In these times of survival concerns, it is often all too easy, or perhaps convenient, to find ourselves totally submerged in the local and pragmatic affairs of teaching art lessons to youngsters. Perhaps a consideration of what our potential might be, in its broadest sense, could serve to focus our attention again on those goals that extend the significance of art education.

I would contend that our mission is nothing less than to change the valuing structure of a whole society. To be an agent for change in society we must see art education as having a role in the social growth of the individual and of society itself. When viewed in those terms we find that the goals of art education simply coincide with the goals of American education, and the case for art education must be argued within the larger context of education generally.

There may be a tendency for art teachers to address local problems and to ignore overarching concerns such as the relationship of art education to larger issues of social responsibility. Questions regarding the potential of art education to affect the growth of the individual and the society must be considered.

Individual and social change: an interactive view

One of the most distinguished authors to have considered this matter is Sir Herbert Read:

> The purpose of education can then only be to develop, at the same time as the uniqueness, the social consciousness or reciprocity of the individual...the individual will inevitably be unique...it may be a unique way of seeing thinking, of inventing,...in that case, one man's individuality may be of incalculable benefit to the whole of humanity. (1974, p. 5)

The communication of individual meaning, its exchange, is the process through which the social development of the person, and more widely, that of the community and the society occurs. All that is touched beyond self by the uniqueness of the self induces social development.

©1980 Lanny Milbrandt

This integrative view of man functioning uniquely and at the same time organically with the whole of society (or even in a larger context, the universe) is a visual of man provided by creative shapers such as Oskar Schlemmer and R. Buckminster Fuller. In his syllabus for the Bauhaus, (Subject of Instruction: Man), Schlemmer defines man as:

> A cosmic being, a world totality...the things of the visible world acquire an intellectual meaning for the artist only when they are freed from their isolated objectivity and are viewed cosmically...together with man and the whole world. (Kuchling, 1971, p. 23)

Schlemmer was indeed concerned with the societal, and even more than that, the world- or universe-wide function of man expressing and experiencing the visual world artfully. This consideration of the social import of individual uniqueness has been treated from the point of view of art education as being a socializing force in the process of growth and communication. Barkan recognized this socializing aspect:

> The aesthetic object, when appreciated, bears a social responsibility because it can be appreciated only as it is socially shared and socially sharable...aesthetic experience becomes an avenue for social interaction. It is a significant way for children to share each others experiences. (1955, p. 64) [Author's emphasis]

In fact, it is most difficult for children not to share, in a social way, their expressive forms of child art. Children's paintings, drawings, and other art forms are available to their fellows. The art products of children are easily shared. Because of the visual nature of art products, they offer a natural vehicle for interpersonal communication. School art products are organically a socializing medium.

> Lowenfeld considers the socializing process of art education: Social Growth, or the increasing ability to live cooperatively in his society is one of the factors of greatest significance in human development... This inclusion of the self and others in his creative work, this sensitive identification with his own and their needs, is most important for the awakening of social consciousness. (Silverman, 1972, p. 68)

Socially responsive visual communication

That art is a means of communication is recognized: the communicative function of art provides the locomotion for social growth through art education. As a visual language system, or symbol system, art has the capacity to communicate, to create exchange, to provide for interpersonal contact. Art education has the potential to order its objectives in such a way that interpersonal and intercultural communication may be a reality. McFee addresses this point when she states, "Art is a major language system of society. Through art man can share his experience with other men, and groups of men can communicate their shared values and attitudes, their culture, with other groups of men." (1970, p. 49) Beyond merely communicating existent values and attitudes, perhaps a more important poential for

art education is that social change might be provided for. The recognition that the expressive potential of art as more than a reiteration of the existing condition of man implies the entering in of the imagination and a questioning of what the condition of man might be. It's all too easy to negate the present conditions of life, but the more useful social purpose of art education would be to communicate what might be. Eisner feels it is the special attributes of art that promote in man the sensitivities necessary for a qualitative and imaginative existence: "The work of art remakes the maker". (1972, p. 282) If the meaning of his statement can be given a larger social significance beyond the individual, one might conclude that a sensitive and imaginative society would develop from artistic, imaginative, and creative activities of its collective of individuals.

The restrictions to social exchange may also be noted as they appear in education today. A restrictive element in art curricula may be the extreme specialization that course proliferation has caused. This factor of specialization has made itself felt in most facets of our society. In academia, scholars have difficulty at times understanding one another, even within the same discipline. In vocational roles, the working man often has little understanding of his fellows, whose functions are different because of intense specialization. One wonders if a renaissance man is possible today. Certainly we cannot be fluent in all the specialized communication systems but we may find a potential in art education that fosters expression not bound by severe specialization.

The socializing function of art education permits the student to not only share with his fellows the responses of his individuality, but it also provides the individual with opportunities to respond to (in social awareness) his contacts with artifacts of the society at large, whatever they may be and wherever they are to be found, from both historical and contemporary times. There develops a confluence of the temporal aspects of social meanings in art. (Hausman, 1965, p. 142)

Art education, a qualitative change agent

Art education provides for the recognition and understanding of other cultures as well as our own, for understanding of what is, and for consideration of what might be. This awareness is part of the social growth of the student of art. F. Graeme Chalmers writes of the enculturation of youth:

> Because the school is concerned with transmission, conservation, and extension of culture, it cannot ignore the arts -- because art is a medium that transmits the cultural heritage, maintains certain cultural values, and indirectly effects cultural change and improvement. (1974, p. 21)

The democratic political state tries to provide for access of all its citizens to the opportunities for excellence, and to give some representation to all its citizens in the determination of what they will value. (Feldman, 1970, p. 53) The very fact that, theoretically, the people have something to say about the shape of their society is the very reason that art education is so vital. Let us hope they are equipped to shape our environment -- our whole society -- with sensitivity and vision.

Concern for the qualitative aspects of social development brings one to fundamental concepts regarding the responsibility of the individual and of the educational system. Art education provides the avenue for personal, interpersonal, cultural, and social values to be transmitted and developed. It is the expressive and communicative properties of this symbol system that enable us to recognize and reveal ourselves to that which is beyond ourselves.

Apropos to this concern, Gardner interprets a theological point made by Paul Tillich as having the following implications:

> The seemingly contradictory requirements of self-affirmation and commitments beyond the self are most nearly resolved when man sees himself as reflecting a larger harmony, as a bearer of the creative process of the universe, as a microcosmic participant in the creative process of the macrocosm. (1964, p. 93)

Conclusion

In view of the foregoing arguments for art education in a social context one might ask: do art educators bear a responsibility for the shaping of a society? If one agrees that such a responsibility is within our jurisdiction, the next question must be: what is our potential sphere of influence and activity in this realm of responsibility and how do we get on with the job? Art educators must develop a commitment to socially responsive goals and take active roles to enable those goals to be realized.

One must question on what grounds art education will continue to exist. If it exists narrowly as a self-serving entity, unresponsive to society's needs, it most certainly will appear as an unnecessary appendage to the broader spectrum of education.

Those populations that are potentially accessible to art educators deserve better than to remain semiliterate in expressing or deriving meaning from the visual experiences provided by their environment. Provision for a visually literate society must be grounded in rationale derived from, and attendant to, a comprehensive general education.

The promise of art education is nothing less than contributing to the development of a world of grace and beauty; a world with a responsive and attuned citizenry judging and shaping the aesthetic significance of the visual impacts upon them. Only as this occurs will Plato's contentions that a society is positively affected by aesthetic interactions be recognized as a valued orientation for our succeeding generations.

References

Barkan, M. A foundation for art education. New York: Ronald Press, 1955.

Chalmers, F. A cultural foundation for education in the arts, Art Education. January 1974, 27(1), 21.

Eisner, E. W. Educating artistic vision. New York: Macmillan, 1972.

Feldman, E. B. Becoming human through art. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Gardner, J. W. Self renewal. New York: Harper & Row, 1964.

Hausman, J. J. (Ed.). Report of the commission on art education. Washington, D.C.: National Education Association, 1965.

Kuchling, H. (Ed.). Oskar Schlemmer man. Cambridge, Massachusetts: The M.I.T. Press, 1971.

McFee, J. K. Preparation for art (2nd ed.). Belmont, California: Wadsworth Publishing Company, Inc., 1970.

Read, H. Education through art. New York: Pantheon Books, Random House, 1974.

Schinneller, J. Art: search and self discovery. Scranton: International Textbook Company, Inc., 1961.

Silverman, R. H. A syllabus for art education. Los Angeles: The Foundation, California State University, 1972.

CONCEPTUAL ART AND THE CONTINUING QUEST FOR A NEW SOCIAL CONTEXT

Robert Morgan

Rochester Institute of Technology

In order to understand the meaning of artistic products, we have to forget them for a time, to turn aside from them and have recourse to the ordinary forces and conditions of experience that we do not usually regard as aesthetic. We must arrive at the theory of art by means of a detour (Dewey, 1934).

In challenging the notion of formalist aesthetic taste during the late sixties, a scattered group of artists, centered primarily in New York City, began to reveal the wider implications of art which had been largely ignored by galleries and museums. Their efforts suggested that objects made and distributed within a somewhat limited art context become part of a much larger social context; that, although art reflects the concerns of a society at a particular time and through a particular artist's interpretation, its attachment to that society is eminently clear. Whether art works exist in the form of objects, installations, propositions, or events, they have the power to effect and to be effected by the social structure which attributes meaning to them.

A decade ago, conceptual artists became the new mediators between information and culture. They chose to create statements instead of objects. These statements were presented in the form of language which translated their intentions into ideas. Language was also a vehicle of criticism for evaluating the content, often depleted, in the production of art objects. This further involved the task of examining the role of art in relation to the social and political structure--whether or not this structure was a conscious part of the work in terms of formal intent.

In retrospect, conceptual art may be seen as a polemic gesture--a series of attacks which disturbed the seemingly rational aesthetics of critics who sought to dictate formal taste as historical fact. The subtle incentives which dealers began to impose upon artists as a result of these criteria--beginning with the advent of abstract expressionism as big business--was mistakenly correlated with substantive aesthetic value. Regardless of how abstract these images appeared or how much raw emotion was displayed, they ultimately became symbolic representations of a lucrative and powerful social investment which needed the reinforcement of aesthetic taste.

The alternative, for the conceptualists, was to induce a form that could exist beyond the necessity of object-making altogether. Form might then be evaluated in platonic terms, that is, in its pure idea state, without the interference of conventional containers (objects) that were presumed to hold sensory and/or formal qualities. The Modernist complicity between viewer, critic, and object could be replaced by recalling attention to the artist's mode of inquiry. The viewer's patience or

delight (as the case may be) could be shifted to the consciousness of the receiver; that is, the person receiving and evaluating the information on a visual-thought basis, rather than on a strictly formal basis. The role of the critic-historian was regarded as an unnecessary hybrid that tended to usurp the responsibility of communication from the artist. The credibility of the artist's mode of inquiry would still be dependent upon an informed audience with a willingness to unravel the cognitive aspects of the work.

Joseph Kosuth once argued that the basis of conceptual art was its "infrastructural analysis" of those issues which other contemporary artists chose to ignore (1975, p. 89-90). He believed that art existed as a tautology--a language of its own making, an artist-intended structure--and that taste was an irrelevant factor. The substance of art could be evaluated in terms of its public (social context), but the intrinsic fact of the work was simply the information that it communicated.

In reflecting upon the development of conceptual art during the middle to late sixties, Kosuth believed it to be an expression of social turmoil and political unrest. The extremes of this era were epitomized by Modernism on the one hand, and conceptual art on the other. Kosuth remarked:

> The myth of Modernism, which includes painting and sculpture, collapsing at our heels, left only its shock waves--the sense of a more direct relationship with the cultural bias of western civilization. . . . Perhaps there is some interwoven nature to the myth of America and the myth of Modernism, and when both have been sufficiently unwoven the autonomy of art may be seen for what it was: one colored strand and part of a larger fabric (1975, p. 94).

The need for a greater awareness of the cultural bias used in determining the validity of art works (as art) has become a lingering issue among younger artists currently working in England, Europe, South America, and the United States. The British artist-photographer, Victor Burgin, has written about this problem in evaluating art from the point of view of semiotics. Burgin, whose thinking is derived from that of the French critic, Roland Barthes, understands semiotics as the relationship of cultural signs as revealed through language (i.e., photography = visual language) to the identification of an ideology within the culture (1977, p. 37).

Rather than being a phenomenon unique to contemporary art, Burgin sees the ideology of Modernism as a development of stale aesthetic attitudes leftover from the Nineteenth Century. He feels that conceptual art was important because it "administered a rebuff to the Modernist demand for aesthetic confections and for formal novelty for its own sake (1976, p. 18)". Burgin further suggests that semiotics may replace Modernism as a viable artistic process. In so doing, it would serve as a vehicle to "unmask the mystifications of bourgeosis culture by laying bare its codes, by exposing the devices through which it constructs its self-image (1976, p. 24)".

The synchronization of art and culture has become a tenuous issue. Although dependent upon each other, neither exists as the sole cause of the other. Burgin seems to conclude that if art works are to have any real significance in effecting social change, there should be a topical inference built into their presentation. This point of view is perhaps more radical in theory than the majority of works presented by conceptualists in America during the sixties.

Whereas Ad Reinhardt's much quoted tautology exclaims "Art in art is art," Burgin seems to align art directly with culture for the purpose of revealing social attitudes which are designated outside the framed image. More specifically, Burgin perceives the social context of art as expressing the dogma of a past culture held in solemn reverence by the middle class. His polemic is, therefore, directed against Modernist art that signifies the past.

The relationship of art to the social and political protests of the late sixties was an underlying concern among the Fluxus artists in New York. Although less ideologically cohesive than the conceptualists, Fluxus influenced the important Guerilla Art Action Group which demonstrated or performed, as the case may be, vehement protests against the art establishment (museums, galleries, etc.). On January 10, 1970, they issued a statement which declared:

> Art is satisfied with being an aesthetic/machinery, satisfied with being a continuum of itself and its so-called history, while in fact, it has become the supreme instrument through which our repressive society idealizes its image. Art is used today to distract people from the urgency of their crises. Art is used today to force people to accept more easily the repression of big business (Hendricks, et. al., 1973, p. 79).

This document by Jon Hendricks, Poppy Johnson, and Jean Toche foretells Kosuth's explanation five years later that conceptual art was "the art of the Vietnam war era" (Kosuth, 1975, p. 94). It was also the era of civil rights demonstrations, Black power, urban uprisings, student protests, assassinations, hippies, communes, and environmentalism. Marshall McLuhan observed that a new awareness of media had brought a change in cultural attitudes, and that these changes were beginning to reach the American public in heavy doses. Whether or not one chooses to accept McLuhan's aesthetic attitude is irrelevant; the fact remains that a number of artists began using electronic and printed media in lieu of painting and sculpture as a more direct and instant means for communicating their ideas.

The Spanish philosopher, Ortega y Gasset, once wrote that "thinking is the endeavor to capture reality by means of ideas; the spontaneous movement of the mind goes from concepts to the world" (no date, p. 34). It was precisely this synapse between thought and action which became the embodiment of a new attitude about art. It was this new attitude that brought the Fluxus group and then the conceptualists, whose work was essentially non-object oriented, into conflict with the existing social order. Conceptual art, as defined by Kosuth and the Art and

Language constituency in Britain, attempted to suspend aesthetic judgment in order to emphasize the existence of ideas. Often their ideas, or the very fact that their work was free of any object association, had social implications that defied the existing infrastructure.

Another side of conceptual art, not entirely in agreement with Art and Language, presented ideas as systems, in order to emphasize their function and active engagement within the course of time. Such artists as Douglas Huebler, Hans Haacke, Agnes Denes, John Baldessari, Yvonne Rainer, Allan Kaprow, Don Burgy, On Kawara, Hanne Darboven, Les Levine, and Daniel Buren, dealt with sequences or linear progressions in their work. Their intentions were diverse and often complexly interwoven, including sources borrowed from science, social science, philosophy, art, economics and technology. In general, these artists focused attention on systems which allowed the repeated examination of patterns, motifs and structures to occur outside of any deliberate aesthetic manipulation.

Some of these systemic works were attempting to depart from the conventional art context where the artist controlled the process or medium. They sought a more literal structure, in order to allow new meanings to evolve through the engagement of social processes. According to critic Jack Burnham, conceptual art existed as an activity in "real time" thus operating concurrently with actual living processes rather than apart from them (1969, p. 50). Burnham defined this orientation as follows:

> A major illusion of art systems is that art resides in specific objects. Such artifacts are the material basis for the concept of the "work of art." But, in essence, all institutions which process art data, thus making information, are components of the work of art. Without the support system, the object ceases to have definition; but without the object, the support system can still sustain the notion of art. So we can see why the art experience attaches itself less and less to canonical or given forms but embraces every conceivable experiential mode, including living in everyday environments (1969, p. 50).

Burnham's statement shifts attention from the object as an entity unto itself to that of a cross-cultural matrix upon which art works acquire meaning. As a result of this shift, one might consider his or her aesthetic response to displayed objects as being dependent upon some knowledge of the original culture or sub-culture to which they refer. Brian O'Doherty has pointed out that a "neutral" viewing space never exists within the context of art (1976, p. 26-34). Inevitably, art objects assume a certain level of social mobility which often becomes the basis for their presentation. Therefore, aesthetic response may be obfuscated by those attempts to disguise the relationship of art to culture by imposing neutrality upon objects which may or may not be considered in terms of their decorative appeal. The estrangement of the art object from its cultural setting immediately puts the viewer in suspension and thereby attempts to enforce a social context which is devoid of complex meaning.

By refocusing aesthetic response as a means of thought processing, rather than towards the object as being an end in itself, one may become more aware of the derivation of meaning projected into objects made by

artists. In this way, the experience of time may be felt as an intrinsic condition of aesthetic response and as a coherent part of the context in which the work is produced. Therefore, Burnham's emphasis on real time as a condition for experiencing the artist's idea becomes a critical notion in regard to meaning.

Douglas Huebler has emphasized the presence of time in carrying out various procedures or events which are then documented through the use of photographs, maps, written statements, postal receipts, newspaper articles, letters, legal papers, sketches, and other paraphornalia. Huebler's attitude is one of deliberate detachment from the documents. Although he is engaged in the recording process to the extent that he defines the parameters of an idea, all future control is relinquished in order to allow the functioning of the work itself to reveal his intentions (Note 1). The relationship of time to the interrogation of various social myths is essential to Huebler's construct. He works directly within the social structure. Systems--such as city streets, post offices, news media, elevators, bird calls, etc.--are simply the raw material with which the artist works. The behavior of individuals within these systems continues to function--often unaware of the artist's intention on a level commensurate to that of any behavioral function in real time. In a catalog statement for his 1972 exhibition at the Museum of Fine Arts in Boston, Huebler states:

> A system existing in the world, disinterested in the purposes of art, may be "plugged into" in such a way as to produce a work that possesses a separate existence and that neither changes nor comments on the system used (Note 2).

In Location Piece No. 6 from that exhibition, for example, the artist solicited articles of "local interest" from various newspapers throughout the United States, which would be used as part of an "information processing cycle" (Note 2). Huebler presented documents (software extensions of the piece) which included press photographs with captions and letters from those editors who agreed to participate. One might interpret Location Piece No. 6 as a clear examination of the social context from which various provincial sub-cultures in America come to perceive themselves. Such a statement would not be likely to occur through the Associated Press; however, through this juxtaposition of images and captions, placed indeterminately in a random grid pattern, the artist represents an idea that is greater than the sum of its parts. This arrangement of documents reveals the social basis by which a work of art is perceived.

Just as the experience of time has been a central concern in Huebler's work, a similar concern possessed the artist Hans Haacke. As early as 1962, Haacke was working with systems in such hydrodynamic works as Rain Tower (Vinkers, 1939, p. 45). One of the artist's major considerations was the representation of time through natural, physical occurences. Rain Tower appears somewhat minimalistic, consisting of ten acrylic boxes piled one on top of another in a vertical column. Inside these transparent cubes, the viewer perceives water descending from the highest box through a succession of boxes; each water level corresponds in ratio to the sequential position of each box. Given an equal area of interior space within each of the units, the air and water ratio determined itself systematically as evaporation began occurring at the highest level.

Haacke has emphasized the fact that he does not concern himself with the working-out of formal solutions to art problems as a primary issue; rather, his interests are directed toward comprehending the system of a particular phenomenon while observing its transformation by way of "natural time and natural laws" (Vinklers, 1969, p. 46). This comment was directed primarily at the artist's earlier works in which he was associated with the Group Zero in Dusseldorf, and the Groupe de recherche d'art visuel in Paris during the early 60's. Critic Betite Vinklers established that Haacke's use of systems is generally of two types: first, there is the production of a system which incorporates natural laws, such as gravity and evaporation; and secondly, there is the presentation of a system which already exists, but to which the artist responds by tapping into it (1969, p. 49). This latter approach--one which has characterized Haacke's work since 1969--was powerfully evidenced in an exhibition at the John Weber Gallery in New York called The Good Will Umbrella (1977).

Haacke presented seven silkscreened facsimiles of the Mobil Oil placard mounted across one wall of the gallery. Beneath the obtrusive word MOBIL, spelled-out in red and blue across the top of each unit, two pages of text were placed side by side. The major text was an advance copy of an address given by a public relations official representing Mobil Oil Corporation at a 1975 convention for advertizing executives. The address, entitled "Farewell to a Low Profile," indicated that the much-publicized generosity of Mobil Oil during the 70's was a necessary ploy in order to advance their "good will" ideology. It was further implied that while their support of "the arts" appeared altruistic, it was in fact, a necessary diversion used to defend other forms of exploitation. Haacke later had this comment to offer:

> Ironically, the ideological stabilization of power in the hands of a given power elite is predicated on the mobilization of the resources for its potential overthrow. If "repressive tolerance" were as smothering as Herbert Marcuse fears, there would be no need to spend enormous amounts of money for propaganda and the public relations efforts of big corporations. These investments attest to the race between an ever more sophisticated public and newly developed techniques of persuasion, in which also art is increasingly used as an instrument (1977, pp. 101-108).

Haacke's recent work may be characterized as metacritical in the sense that it is commenting upon the social, political, and economic strata which continue to sustain Modernist tendencies as institutional parapets for various funding agencies, businesses, and methods of art appreciation in schools and museums. The irony in Haacke's work lies in the contradiction between the nature of his commentary and the conventional commercial dealership which enables his work to be taken seriously within the context of art. Were it not for the fact that The Good Will Umbrella (and related works before and since) was exhibited in a commercial gallery, it is doubtful whether such a statement could sustain its intensity as a viable social criticism. However, it should be noted that Haacke's work is largely effective because it transforms the meaning of art in current times--not by appearance, but according to function--from that of interior decoration to an awareness of its

social signification, thus influencing "personal" tastes and thinking about art. Burnham has viewed Haacke's research into these systems as a succinct alternative to the formal criteria of Modernism. He explains:

> Rather than the manipulation of color, gestalts and textual surfaces, he has chosen to define art in terms of open and closed systems, self-regulating, as opposed to run-away systems, and hierarchical organization of physical relationships (1975).

Although objects and events may exist in and of themselves within the context of art, it does not necessarily follow that they will always be understood as existing within that context. Although this problem was introduced via Duchamp's anonymous selection of "ready-mades", the conceptualists were confronting it in a less subtle, more political manner. Les Levine, for example, believes that most artworks produced today do not go beyond the fringes of traditional aesthetics, i.e., the philosophy of beauty as perceived through the senses, in their consideration of content. Rather than designating art as a vehicle for examining the wider social and cultural nexus from which ideas emanate, the contemporary audience considers art as "a self-generating system which exists within itself and is neither affected by nor effects society or the state of the world" (Note 3).

A number of projects by American artists have shown an increasing interest in the relationship of artworks to the social system. A classic example would be Robert Morris' notarized statement of 1963, entitled, "Statement of Esthetic Withdrawal" (1972, p. 28). The purpose of this gesture by Morris was to suspend any aesthetic reference to a piece of sculpture which he had placed on exhibition. As a result, people were encouraged to examine the work for reasons other than artistic enrichment or enjoyment. The issue, in this case, became the anonymous presence of the form occupying a particular space; the relationship of the viewer to his or her social space became more apparent than the validity of the object as art.

Dan Graham, who over the years has constructed a series of politically conscious video installations that manipulate the existence of social barriers as illusionistic space (1977, p. 52-61), mounted a window display at a non-profit gallery in lower Manhattan in January, 1979. The intent of Graham's piece was to project slides on to a rear screen facing the street, giving an "inside" view of current gallery exhibitions in the neighboring vicinity (Note 4). It just so happens that the neighboring vicinity abounds with artworks, lofts, galleries, artists and dealers. The superficiality of this scene may be epitomized in Graham's photographs of these standardized interiors, each of which presents their artists' works according to code. Although hidden from one another in real space by artificial walls and built structures, the gallery system is revealed as one continuous network of commercial and advertising interests. Graham's installation portrays the art world as reflecting the same set of values found anywhere else within the social structure.

During the present decade, a number of conceptualists have turned their attention directly toward the social and political implications of their art. The advocates of Art and Language (Note 5) continued to attract artists and theorists from America and elsewhere, especially during the early seventies, when conceptual art seemed to have peaked in terms of interest level and publicity. The artists who followed the thinking of Art and Language adopted various hybrids of Marxist philosophy in support of their position against the art establishment. Their attitude was generally anti-formalist and, therefore, cynical about the forced linearity of Modernism in post-war art history. Terry Atkinson maintained a significant influence along these lines and did much to sustain the credibility of his arguments.

The later publication of The Fox (Note 6) by the New York constituency of Art and Language became a vehicle for expressing antipathies against decontextualized exhibitions in galleries and museums. The importance of The Fox in its earlier issues was to offer a neo-Marxist style of aesthetic dissent. In the second issue, Kosuth wrote:

> My reading of art history tells me that I now find myself capable of seeing for art (out of art) a tradition independent of and unmolested by a social coloration. . . which describes and reenforces the presently unacceptable social status-quo. In this sense the Marxists are correct when they claim that art cannot be apolitical. When I realize this I must ask myself: if art is necessarily political (though not necessarily about politics) is it not necessary to make one's politics explicit? If art is context dependent (as I've always maintained) then it cannot escape a socio-political context of meaning (ignoring this issue only means that one's art drifts into one). (1975, p. 95)

In an age of rapid transit on both a physical and intellectual level, the availability of art is no secret, that is, the availability of art information. The values are no more available today than they were centuries ago. Kosuth's reasoning is that differences in culture influence the social context in which art objects are seen; therefore only a very private segment of artwork is representative of human culture. The ideas inherent within this private segment (white, upper middle class) may not be as faulty as the push for standardization behind it, which tends to isolate the context. To open up the ground rules for the availability of art as information may indeed transform the aesthetic notion of "quality;" yet it also has the potential of spiritually satisfying those who exist without art yet seek social acceptance on the basis of their equally-refined signs and symbols. If conceptual art failed as a serious challenge to contemporary art history, as the critic Max Kozloff (1972, pp. 33-37) has implied, then it surely succeeded in pointing out the limitations of contemporary culture as a foundation for evaluating "good" art. On the other hand, the extremist position of The Fox has managed to confuse the absence of art production with normative art history in order to substantiate premises for social change. The fact is that real social change is immune to the narrow rhetoric of art. The inevitable stuffiness of such reverberating polemics tends to be overbearing. At a time when conceptual art has been so completely absorbed into the academic mainstream, it would seem that a greater challenge exists for

artists than the kind of cultural high-jumping that has appeared in various counter-art periodicals over the past few years.

Nonetheless, the first phase in the development of a conceptual art has been achieved. It has extended the basic Duchampian notion with regard to alleviating the pseudomystical (economic) attitudes given to static objects in contemporary art. Such myths, involving aesthetic discrimination as an entity detached from the actual perception of objects, has been repudiated. Consequently, the role of appreciative viewer changed to that of active participant--not merely within the context of art, but through a heightened awareness towards self-inquiry. Hence, the reality of ideas became a source for renewed awareness directly linked to autobiographical concerns. Any art that extends the limitations of a shrunken value system tends to reflect the deeper experiences of individuals who question their relationship to it. It will take time before the visibility is clear enough to see the object distinctly. In the meantime, there are some good ideas and some important artists worth considering on the detour.

An earlier version of this paper appears in Journal: Southern California Art Magazine, Number 23, June-July 1979.

Reference Notes

1. Huebler, D. Taped conversation, August 15, 1976, in Truro, Massachusetts.

2. Museum of Fine Arts, Boston. Douglas Huebler (catalog). Exhibition organized by Christopher Cook in association with the Institute of Contemporary Art, 1972. Artist statements on front inside cover.

3. Levine, L. Catalogue of after art services. New York City, 1974.

4. Exhibition/Exhibitions. Franklin Furnace, New York, January, 1979.

5. Art and Language refers to both a group of artists and a press, founded in Coventry, England, 1968. The group has exhibited their work off and on at the John Weber Gallery, New York. The original title of their publication was Art-Language: The Journal of Conceptual Art, which first appeared in May, 1969, included published works by American conceptualists such as Sol Lewitt, Lawrence Weiner and Dan Graham. The periodical Art-Language has recently (1978) merged with The Fox; thus representing both the British and American constituencies, which have changed membership somewhat in the last ten years.

6. The Fox 1. New York: Jaap Rietman, Inc. (distributor), 1974.

References

Burgin, V. Socialist Formalism. In Two Essays on Art Photography and Semiotics. London: Robert Self Publications, 1976.

Burgin, V. Looking at Photographs. Tracks, 1977, 3(3).

Burnham, J. Real Time Systems. Artforum, 1969, September.

Burnham, J. Steps in the Formulation of a Real-Time Political Art. In H. Haacke, Framing and Being Framed. Halifax, Nova Scotia: New York University, the Press of the Nova Scotia College of Art and Design, 1975.

Dewey, J. Art as Experience, 1934.

Graham, D. Three Projects for Architecture and Video/Notes. Tracks, 1977, 3(3).

Haacke, Hans. The Contituency. Tracks, 1977, 3(3).

Hendricks, J., et. al. Towards a New Humanism. In G. Battcock (Ed.), The New Art (Rev. Ed.). New York: Dutton, 1973.

Kozloff, Max. The Trouble with Art As Idea. Artforum, September, 1972.

Kosuth, J. 1975. The Fox 2. 1975.

Morris, R. Statement of Esthetic Withdrawal. In H. Rosenberg, The De-definition of Art. New York: Collier Books, 1972.

O'Doherty, B. Inside The White Cube, Part II: The Eye and the Spectator. Artforum, 1976, April.

Ortega y Gasset, J. The Dehumanization of Art. New York: Doubleday Anchor, no date.

Vinklers, B. Hans Haacke. Art International, 1969, 13(7).

RECOGNIZING SOCIAL ISSUES IN THE ART CURRICULUM

Daniel Nadaner

Simon Fraser University

Abstract

It is a conventional assumption in art education that all experience with art contributes to the student's educational growth. Yet recent art and media criticism suggests that the arts can also function as ideologies that restrict or mystify our views of the world, thus inhibiting growth. This problem suggests the need for curriculum designers, teachers, and students to recognize the social meaning in art. This paper identifies and critically discusses two kinds of social meanings: meanings inherent in the work of art (e.g., political statements in film); and meanings created by the design of the art curriculum (e.g., a monocultural or high-technology emphasis). By directing their critical attention to these social meanings, art educators may more effectively counter miseducational ideologies, and realize the potential of the arts for authentic expression and communication.

It is a conventional assumption in art education that all experience in making and looking at works of art helps people to express themselves and lead fuller, better lives. There can be little doubt that this assumption retains a strong influence on the actual practice of art teaching. Art curricula continue to promote creative experiences in whatever media can be afforded, and appreciation of everything from Renaissance painting to the urban environment, with complete confidence that educational needs are thereby being served. Yet recent art and media criticism suggests that the arts are not an indisputable source of educational value. Film critics in particular, and painting critics as well, have documented the function of art as ideology, a construction of reality that is specific and interest-based, yet is presented as self-evident to its audience (Nichols, 1976; Guilbaut, in press). The ideological function has become particularly apparent in the art of film. Films like The Deer Hunter and Apocalypse Now, for example, function as ideology when they resurrect the myth that Americans were the victims of "savage" Asians in the Vietnamese war. They promote this myth not by confronting us with an overt argument, but by letting background details, characterizations, and seemingly incidental events pass before our consciousness, in a way that only nondiscursive forms can do. We as audience members may very likely question the logic of the main characters' fates, but we are less likely to question whether a minor character such as a crazed, blood-thirsty captor on a river boat, is really representative of Vietnamese soldiers. Instead, we incorporate this depiction into our construction of the overall reality of that historical period; and, perhaps, we add this depiction further to our mental picture of the character of Asians in general. Even as the film may open our eyes visually with its imaginative form and structure, it also promotes a distortion of history that serves racist and militaristic interests. In this way art

can act as a miseducational ideology, and play a direct role in the development of stultifying, mystifying views of the world.

In an age of centralized wealth and mass communication, the ideological function of art must be considered more seriously than it has been. Films and museum shows enter the experience of millions, yet represent the interests of very small sectors of the population. When these highly visible arts celebrate attitudes and values that do not serve the social interests of the larger community, then their educational value must be debated. What does one learn, for example, when one visits a series of major museum shows such as "Treasures of Dresden", "Scythian Gold", and Treasures of Tutankhamun"? If one is an art historian, an anthropologist, or an artist, one may be able to add new insights to a personal body of knowledge that is already well-established. But if one approaches the exhibitions as cultural novices -- as children must -- then the exhibitions communicate a different message. As cultural artifacts in themselves, these exhibitions communicate the message that the value of art is essentially a material value. Art is to be admired for its monetary value and gazed upon with envy and reverence. The exhibition, as one selection of themes and objects from among infinite possible themes and objects, celebrates certain specific values that are consonant with the values of the influential group which supports it. While we might have learned tranquility, receptivity, altruism, or social concern from the experience of artists, art is used here to reinforce a view of the world that places material display in supreme position.

These examples demonstrate that experiences with art promote varied -- and not always commendable -- constructions of reality, shaping social and personal attitudes covertly but effectively. What does this recognition of art's social impact mean for education? I believe that a social critique does not negate traditional assumptions of art's educational potential. Rather, it suggests that new critical categories must be applied to the selection and design of art curricula if a more complete educational potential is to be realized. Art activities have always been selected with <u>some</u> critical categories in mind. We argue, for example, that because art is expressive, art promotes the educational value of self-expression. The critical category of expressivity allows us to focus on expressive works of art, even to the point that we ignore less emotive works for educational purposes. By broadening our critical categories to include the social dimension, we can improve the fit between artistic accomplishment and educational goals. We can encourage experiences in art that offer valid personal <u>and</u> social meaning.

There are two kinds of social meanings in the art curriculum that deserve our critical attention. The first are social and political statements inherent in the work of art. Politics is deeply bound up with the nature of art itself, as both are concerned with the valuing and discussion of events that matter in our lives. This point is too often ignored; we often treat art as if it were no more than a purely formal accomplishment. But while the formal differences between <u>Star Wars</u> and a dull, poorly photographed movie may be obvious, the political differences between <u>Coming Home</u> and <u>The Deer Hunter</u>, or <u>The Grand Illusion</u> and <u>Private Benjamin</u>, also have profound aesthetic significance. Both the form and content of art help shape the mental images through which we define our

view of the world. The art educator needs to encourage the student to become aware of the several ways that art builds these mental imges: not only how art colors, textures, and composes the world, but also how it recognizes certain subjects as significant and develops a point of view towards those subjects. This broadened sensitivity to social content contributes both to the deepened appreciation of authentic works of art, and to thoughtful resistance to the world views of the mass media. With this awareness it may be more possible to create an art that authentically represents social reality.

The second kind of social issue deserving attention is created by the design of the art curriculum. As the discussion of museum shows illustrates, the selection of objects and themes for our attention is infused with social meaning. As art educators, we communicate powerful values and attitudes through our selection of exemplary art works and activities. In many curricula, for example, a strong reinforcement of dominant culture values is communicated through the omission of multicultural art forms. Art is too often defined with reference to European arts, with other cultures tacked on as a special topic later in the course. How different our conceptions of art might be if we were introduced to art by looking at a Mexican tree of life, a Taoist brush painting, or a contemporary feminist work. This strategy would both have aesthetic validity and be instrumental to the broader educational goal of valuing the experiences of all peoples.

An equally important issue that must be recognized is the curriculum's approach to participation in a technological society. Traditionally, art education has fostered participation through expressive and creative experiences. The technology of the art class - whether brushes, looms, or mallets - has served as a bridge between personal aspirations and social possibilities for action. It is tempting today to extend this model of encouraging participation by making use of new technologies: computer graphics, holography, the special effects of science fiction movies. But in doing so we need to consider the broader social implications of these technological innovations. Can the individual participate, be creative, and actualize himself as well through these forms as through traditional art forms? And how many people can afford access to these new technologies? Through a computer or Star Wars art, the danger exists of becoming surrounded by a culture that dazzles us, but that we have no active role in creating. Critical awareness of the social values implicit in these experiences is needed so that the educational phenomenon of participation is not replaced by the miseducational phenomenon of alienation.

Further social implications of the art curriculum can be mentioned: for example, the conflict between individual and group experience, or between competition and cooperation. If art educators could recognize and act upon these several kinds of social meanings in the art curriculum, the educational role of the arts could be more effectively developed. By looking at the arts with a broadened set of educational criteria, we may better realize the potential of the arts to interpret social reality, value other cultures, and set a lifelong foundation for social participation rather than alienation. Motivated by the need to counter miseducational ideologies, the critical recognition of social issues in art leads ultimately to a stronger role for the arts in education.

References

Guilbaut, S. Creation, development and reasons for the success of the first American avant-garde. To be published by University of Chicago Press, 1982.

Nichols, W. Movies and methods. Berkeley: University of California Press, 1976.

Summary of

TOWARDS A MODEL FOR CONSIDERING THE SOCIAL FUNCTIONS OF ART

Ronald W. Neperud

University of Wisconsin-Madison

The purpose of this paper is to suggest development of a model for examining the social functions of art with the goal that art educators might better understand and value that dimension of human activity. In recent decades individuality, self-expression, and creativity have reigned supreme to the neglect of other dimensions of art important to human welfare--functions important to maintaining the group. The more recent valuing of art of the culturally diverse and the importance of art to groups such as Blacks, Chicanos, the elderly, and others has suggested that art educators need to understand how art functions in a social sense if that dimension of human behavior is to receive its educational due. To understand the nature and structure of art's social functions we need more precise research constructs and tools than currently exist.

Among art educators, June McFee (1966, 1970) has recognized the importance of subculture social values as a key determinant of children's perceptions, and thus a force to be reckoned with in education. Chalmers (1978, 1981) has also recognized the importance of a culture's artifacts in maintaining its values and has likened art education to ethnology or how art functions in the erculturation process. Useful as these studies are in pointing to the important social and cultural uses of art in the education of people, we need a more systematic approach to researching the social functioning of art if the social uses of art are to be more than conjecture. As a step towards the empirical study of art's social functioning a framework for study is suggested.

"Social", when it has been used in the study of art, has often referred to art and ideology (Fischer, 1963), the sociology of knowledge (Morris, 1947), the sociology of culture, (Antal, 1947) or the social history of art, (Hauser, 1951). In Mukerjee's (1948) The Social Function of Art, written from a Freudian-Jungian perspective, the unconsious forces of the mind are considered to be similar among all people and thus recorded in myths, archetypes, symbols and images in art; this he considers the scientific foundation of a comparative sociology of art. However, until we have established a firmer understanding of the nature and structure of the social functions of art through empirical research, Murkerjee's approach seems rather limiting to the production of new knowledge and understandings. Silbermann's ideas (1968) seem more plausible in that he suggests that the sociology of art be built upon the assumption that the arts, and how they are experienced by society, form a continuous social process involving the interaction between artist and a social-cultural environment, resulting in the creation of works. These arts are in turn received and reacted upon by that environment. The reception-reaction of a public to art, in effect, involves both social and psychological constructs in its study. It is within this general

context that the wedding of sociology and psychology offers a reasonable course in determining the social functioning of art, particularly from the structural-functionalist view that phenomena such as art serve the essential nature of living systems. Psychological systems serve individual goal-seeking activity, while social systems serve more of a pattern-maintaining and integrative function. The systems operate so to adapt human functioning to an evolving and changing environment.

Parsons (1951) sets a view of interaction and social systems within a comprehensive theory of action in which it is assumed that meaningful motivations and goal-directedness operate. Based on the work of several sociologists, Parsons (1967, 1977) has developed a four-fold classification of function which deals with the essential nature of all living systems. It is, I believe, within such a comprehensive system combining both social and psychological theory that the social functioning of art can be examined most fruitfully, since society is, after all, composed of acting individuals.

The major elements of a rationale for studying the social functions of art, based on the work of Parsons, include the following: (1) Individuals interact according to a structured, ordered interactive process. (2) The key element in the integration of an interactive system is the shared basis for a normative order. A symbolic system provides a value system establishing stabilizing elements by defining desirable and undesirable lines of action. (3) The normative culture becomes internalized in the personalities of individuals and institutionalized in collectivities. The normative culture serves to control actions by moral authority. (4) Normative culture is encoded in cognitive, expressive, and evaluative symbols. (5) The normative culture establishes roles, a set of expectations according to which one acts. (6) The determination of functions, roles, rewards, and the very structure of the social system is the cummulative result of individual selections, reinforced by institutionalized value patterns legitimizing commitment to certain selections within the framework of sanctions and rewards. (7) When the symbols constitute the role expectations of the social system they function in a social sense; they perform social functions. (8) A social system continually interacts with the environment both in terms of internal-external interactions and in terms of a time dimension. These axes characterize the social system's interactions with the environment. (9) Social systems interact with the environment in terms of the four-function paradigm, with symbolic systems serving to orient individual and group behavior. (10) In this way art as a symbolic system serves to: maintain culture patterns; obtain social goals; integrate the system; and act as an adaptive mechanism to social-environmental relationships.

How, then, does one go about obtaining data relating to the social functioning of art? And, what analyses will allow one to draw conclusions regarding the nature and degree of social functions being served? Initial exploratory investigations would be followed by hypotheses grounded in descriptive and correlative results. Data would need to be obtained from the following areas: (1) A careful description and structural analysis of the group or groups being studied. Various sociological dimensions may be pertinent to group description, such as ethnicity, socio-economic class, social roles, religion, politics, occupations, and value and believe patterns. (2) Cultural forms including visual and related arts. A description and

documentation of the art would be followed by inquiries on sources of imagery, whether traditional or of recent origin, whether containing social referents or of an idiocyncratic nature. Also, how are objects used and by whom? Analyses by types of reality reflected in the cognitive orientations of art--common, normative, archaeologic, prophetic--could be useful, (Kreitler and Kreitler, 1972). Gotshalk's (1962) functions of art--aesthetic, recreational, therapeutic, commercial, educational and commemorative--could be a starting point for the functional analysis. (3) A Study of artists. Do they come from particular strata of the group? How are they trained? Professionals, amateurs? How supported? (4) Societal reactions to art and artists. How do members value art forms, and what reasons do they give? To what dimensions do they react? Rating scales, semantic differential techniques, and grouping techniques would be useful in assessing reception of and reaction to art forms. Information on these areas obtained by both psychological and sociological techniques could provide a basis for developing hypotheses relating to the social functioning of art as an interactive process of art, individual, and social group. Elements from Parsons' theories should be seen as guidelines in developing an empirical sociology of art, including the social functions of art, rather than as prescriptive. We may well find that, as Gotshalk (1962) suggests, art may serve a number of nonaesthetic individual and group needs, while maintaining a central aesthetic function as well. In a comparative sense, there may be greater similarities than differences among social and ethnic groups' reactions to art, as indicated in a recent study (Neperud & Jenkins, 1982).

References

Antal, F. Florentine painting and its social background. London: Paul Kegan, 1947.

Chalmers, F. Teaching and studying art history: some anthropological and sociological considerations. Studies in Art Education, 1978, 20 (1), 18-25.

Chalmers, F. Art education as ethnology. Studies in Art Education, 1981, 22 (3), 6-14.

Fischer, E. The necessity of art: a Marxist approach. New York: Penguin Books, 1963.

Gotshalk, D. Art and the social order (2nd ed.). New York: Dover Publications Inc., 1962.

Hauser, A. The social history of art. New York: Knopf, 1951.

Kreitler, H. and Kreitler, S. Psychology of the arts. Durham, NC: Duke University Press, 1972.

McFee, J. Preparation for art (2nd ed.). Belmont, CA: Wadsworth Publishing Co., 1970.

McFee, J. Society, art, and education. In E. Mattil (ed.). A Seminar in Art Education for Research and Curriculum Development, Pennsylvania State University, 1966, 24-37.

Morris, W. On art and socialism. London: John Lehmann Ltd., 1947.

Murkerjee, R. The social function of art. Bombay: Hind Kitabs Limited Publishers, 1948.

Neperud, R. and Jenkins, H. Ethnic aesthetics: blacks' and nonblacks' aesthetic perception of paintings by blacks. Studies in Art Education, 23 (2).

Parsons, T., Shils, E., et. al. (Eds.). Toward a general theory of action. Cambridge: Harvard University Press, 1951.

Parsons, T. Sociological theory and modern society. New York: The Free Press, 1967.

Parsons, T. Social systems and the evolution of action theory. New York: The Free Press, 1977.

Silbermann, A. A definition of the sociology of art. International Social Science Journal, 1968, 20, 567-588.

84